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*Mrs. Brookfield*

*From a drawing by Thackeray*

LETTERS OF THACKERAY  
TO  
MRS. BROOKFIELD

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MISCELLANEOUS ESSAYS  
SKETCHES AND REVIEWS

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DRAWINGS AND CARICATURES



NEW YORK  
CHARLES SCRIBNER'S SONS  
1911

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## NOTE

THE collection here reprinted of Letters of Thackeray to Mrs. Jane Octavia Brookfield, her husband the Reverend William H. Brookfield, and one or two other friends, was first published by Mrs. Brookfield in *Scribner's Magazine*, April to October, 1887. Its history is sufficiently indicated in Mrs. Brookfield's few words of introduction, and the original publication was accompanied by the following note to her from Lady Ritchie:

36A ROSARY GARDENS, HERFFORD SQUARE, S. W.

April 28.

MY DEAR MRS. BROOKFIELD:

I am very glad to hear that you have made a satisfactory arrangement for publishing your selections from my Father's letters. I am of course unable myself by his expressed wish to do anything of the sort. While I am glad to be spared the doubts and difficulties of such a work, I have often felt sorry to think that no one should ever know *more* of him. You know better than anyone what we should like said or unsaid, and what he would have wished; so that I am very glad to think you have undertaken the work, and am always your affectionate

ANNE RITCHIE.

A note by the editor of the magazine explained that the chronological order had been retained regardless

of the letters' relative importance; that the dates when certain were printed in Roman type—when conjectural, in italics within brackets; and that assistance in deciding upon these latter dates, with some annotation additional to Mrs. Brookfield's, had been kindly given by Mr. James Russell Lowell. The arrangement was in every respect retained on the issue of the Letters in book form by the publishers of the magazine in the autumn of 1887, and is here preserved, no reason having since arisen to change the conjectural dates or the order.

Mrs. Brookfield died in London November 27, 1896.

The frontispiece of this volume is from one of several of Thackeray's drawings of her published with the letters, and dating presumably from about 1847.

THE MISCELLANEOUS ESSAYS, SKETCHES AND REVIEWS here collected, with a few others already printed in Volume XXIV and elsewhere, formed a volume added in 1886 to the 1869 edition of Thackeray's works. Some of them had not been at first included in that edition because he was known not to have attached to them the value of permanence—a severer judgment, which his publishers and representatives rightly said, in their announcement of the volume, it was perhaps better to revise; some had apparently been overlooked, especially among his earlier work. In every case, the original place and date of publication of a paper are given at its end.



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## LETTERS



## INTRODUCTION

NO writer of recent times is so much quoted as Thackeray; scarcely a week passes without his name recurring in one or other of the leading articles of the day; and yet whilst his published works retain their influence so firmly, the personal impression of his life and conversation becomes more and more shadowy and indistinct as the friends who knew and loved him the most are gradually becoming fewer and passing away.

Thackeray's nature was essentially modest and retiring. More than once it appears that he had desired his daughter to publish no memoir of him. Mrs. Ritchie, who alone could do justice to her Father's memory, and who has inherited the true woman's share of his genius, and of the tender and perceptive sympathy of his character, has ever held this injunction sacred, even to the extent of withholding all his letters to his family from publication. Yet it happens from time to time that some chance letters of doubtful authenticity, and

others utterly spurious, have appeared in print, and have even perhaps found acceptance amongst those who, knowing him only by his published works, were without the true key for distinguishing what was genuine from what was simply counterfeit.

The letters which form this collection were most of them written by Mr. Thackeray to my husband, the late Rev'd W. H. Brookfield, and myself, from about 1847, and continuing during many years of intimate friendship, beginning from the time when he first lived in London, and when he especially needed our sympathy. His happy married life had been broken up by the malady which fell upon his young wife after the birth of her youngest child; his two remaining little girls were under his mother's care, at Paris. Mr. Thackeray was living alone in London. "Vanity Fair" was not yet written when these letters begin. His fame was not yet established in the world at large; but amongst his close personal friends, an undoubting belief in his genius had already become strongly rooted. No one earlier than my dear gifted husband adopted and proclaimed this new faith. The letters now so informally collected together are not a consecutive series; but they have always been carefully preserved with sincere affection by those to whom they were written. Some of them are here



given without the omission of a word; others are extracts from communications of a more private character; but if every one of these letters from Thackeray could be rightly made public, without the slightest restriction, they would all the more redound to his honour.

JANE OCTAVIA BROOKFIELD.

29 CARLYLE SQUARE, CHELSEA [1886].





[*Jan. 1847.*]

[*To Mr. Brookfield.*]

MY DEAR W.:

There will be no dinner at Greenwich on Monday. Dickens has chosen that day for a reconciliation banquet between Forster and me.

Is madame gone and is she better? My heart follows her respectfully to Devonshire and the dismal scenes of my youth.

I am being brought to bed of my seventh darling with inexpressible throes: and dine out every day until *Juice* knows when.

I will come to you on Sunday night if you like—though stop, why shouldn't you, after church, come and sleep out here in the country?

Yours,

JOS. OSBORN.

[*August, 1847.*]

[*To Mr. Brookfield.*]

LE DIMANCHE.

MONSIEUR L'ABBÉ:

De retour de Gravesend j'ai trouvé chez moi un billet de M. Crowe, qui m'invite à dîner demain à 6 heures précises à Ampstead.

En même temps M. Crowe m'a envoyé une lettre pour vous,—ne vous trouvant pas à votre ancien logement (où l'adresse de l'horrible bouge où vous demeurez actuellement est heureusement ignorée)—force fut à M. Crowe de s'adresser à moi—à moi qui connais l'ignoble caveau que vous occupez indignement, sous les dalles humides d'une église déserte, dans le voisinage fétide de fourmillants Irlandais.

Cette lettre, Monsieur, dont je parle—cette lettre—je l'ai laissée à la maison. Demain il sera trop tard de vous faire part de l'aimable invitation de notre ami commun.

Je remplis enfin mon devoir envers M. Crowe en vous faisant savoir ses intentions hospitalières à votre égard. Et je vous quitte, Monsieur, en vous donnant les assurances réitérées de ma haute considération.

CHEVALIER DE TITMARSH.

J'offre à Madame l'Abbesse mes hommages respectueux.

1847.

[*To Mr. Brookfield.*]

MY DEAR OLD B.:

Can you come and dine on Thursday at six? I shall be at home—no party—nothing—only me. And about

your night-cap, why not come out for a day or two, though the rooms are very comfortable in the Church vaults.<sup>1</sup> Farewell.

Ever your

LOUISA.

(And Madam, is she well?)

[1847.]

[*Enclosing the following note.*]

TEMPLE, 8 NOV.

MY DEAR THACKERAY:

A thousand thanks. It will do admirably, and I will not tax you again in the same manner. Don't get nervous or think about criticism, or trouble yourself about the opinions of friends; you have completely beaten Dickens out of the inner circle already. I dine at Gore House to-day; look in if you can.

Ever yours,

A. H.

MADAM:

Although I am certainly committing a breach of confidence, I venture to offer my friend up to you, because you have considerable humour, and I think will possibly

<sup>1</sup> In this Letter, and elsewhere, reference is made to my husband's living in the "church vaults." Our income at this time was very small, and a long illness had involved us in some difficulty. Mr. Brookfield's aversion to debt and his firm rectitude of principle decided him to give up our lodgings, and to remove by himself into the vestry of his District Church, which was situated in a very squalid neighborhood. Here he could live rent free, and in the midst of his parish work, whilst he sent me to stay with my dear father, the late Sir Charles Elton, at Clevedon Court, for the recovery of my health. At this juncture our circumstances gradually brightened. Mr. Thackeray, my uncle, Mr. Hallam, and other friends interested themselves towards obtaining better preferment for Mr. Brookfield, whose great ability and high character were brought to the notice of Lord Lansdowne, then President of the Council, and head of the Education Department. He appointed Mr. Brookfield to be one of H. M. Inspectors of Schools, an employment which was very congenial to him. Our difficulties were then removed, and we were able to establish ourselves in a comfortable house in Portman Street, to which so many of these letters are addressed.

laugh at him. You know you yourself often hand over some folks to some other folks, and deserve to be treated as you treat others.

The circumstances arose of a letter which H—— sent me, containing prodigious compliments. I answered that these praises from all quarters frightened me rather than elated me, and sent him a drawing for a lady's album, with a caution not to ask for any more, hence the reply. Ah! Madame, how much richer truth is than fiction, and how great that phrase about the "inner circle" is.

I write from the place from which I heard your little voice last night, I mean this morning, at who knows how much o'clock. I wonder whether you will laugh as much as I do; my papa in the next room must think me insane, but I am not, and am of Madame, the *Serviteur* and *Frère affectionné*.

W. M. T.

[1847.]

[*To Mr. Brookfield.*]

MY DEAR W. H. B.:

I daresay you are disgusted at my not coming to the *bouge*, on Sunday night, but there was a good reason, which may be explained if required hereafter. And I had made up my account for some days at Southampton, hoping to start this day, but there is another good reason for staying at home. Poor old grandmother's will, burial &c., detained me in town. Did you see her death in the paper?

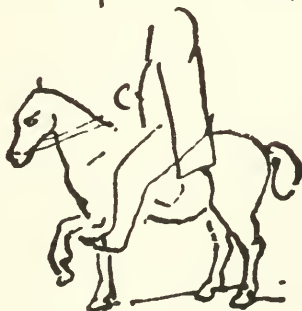
Why I write now, is to beg, and implore, and intreat that you and Mrs. Brookfield will come and take these

three nice little rooms here, and stop with me until you have found other lodgment. It will be the very greatest comfort and kindness to me, and I shall take it quite *hangry* if you don't come. Will you come on Saturday now? the good things you shall have for dinner are quite incredible. I have got a box of preserved apricots from Fortnum and Mason's which alone ought to make any lady happy, and two shall be put under my lady's pillow every night. Now do come—and farewell. My barb is at the postern. I have had him clipped and his effect in the Park is quite *tremenjus*.

We alone ought to make any lady happy - and two

shall be put under my lady's pillow every night.

Now do come - and farewell - My barb is at the postern



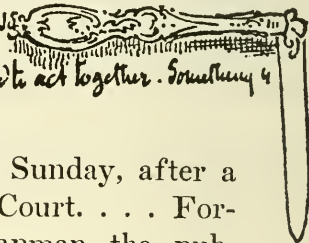
I have had him clipped and his effect in the Park is quite *tremenjus*.

BRUSSELS, Friday [28 July], 1848.

I have just had a dreadful omen. Somebody gave me a paper-knife with a mother of pearl blade and a beauti-

ful Silver handle. Annie recognised it in a minute, lying upon my dressing table, with a "Here's Mrs. So and So's butter knife." I suppose she cannot have seen it above twice, but that child remembers everything. Well, this morning, being fairly on my travels, and having the butter knife in my desk, I thought I would begin to cut open a book I had bought, never having as yet had occasion to use it. The moment I tried, the blade broke away from the beautiful handle. What does this portend? It is now—[here drawing] There is a blade and there is a hilt, but they refuse to act together. Something is going to happen I am sure.

handle. What does this portend? It is now 1857  
 There is a blade and there is a hilt, but they refuse to act together. Something is  
 going to happen I am sure.



I took leave of my family on Sunday, after a day in the rain at Hampton Court. . . . Forster<sup>1</sup> was dining with Mr. Chapman the publisher, where we passed the day. His article in the *Examiner* did not please me so much as his genuine good nature in insisting upon walking with Annie at night, and holding an umbrella over her through the pouring rain. Did you read the *Spectator's* sarcastic notice of V. F.? I don't think it is just, but think *Kintoul* is a very honest man and rather inclined to deal severely with his private friends, lest he should fall into the other extreme;—to be sure he keeps out of it, I mean the other extreme, very well.

I passed Monday night and part of Tuesday in the artless society of some officers of the 21st, or Royal

<sup>1</sup> John Forster, the intimate friend of Charles Dickens, and well-known writer.



Scots Fusiliers, in garrison at Canterbury. We went to a barrack room, where we drank a bout, out of a Silver cup and a glass. I heard such stale old garrison stories. I recognised among the stories many old friends of my youth, very pleasant to meet when one was eighteen, but of whom one is rather shy now. Not so these officers, however; they tell each other the stalest and wickedest old Joe Millers; the jolly grey-headed old majors have no reverence for the beardless ensigns, nor *vice-versa*. I heard of the father and son in the other regiment in garrison at Canterbury, the Slashers if you please, being carried up drunk to bed the night before. Fancy what a life. Some of ours,—I don't mean yours Madam, but I mean mine and others—are not much better, though more civilised.

We went to see the wizard Jacobs at the theatre, he came up in the midst of the entertainment, and spoke across the box to the young officers;—he knows them in private life, they think him a good fellow. He came up and asked them confidentially, if they didn't like a trick he had just performed. "Neat little thing isn't it?" the great Jacobs said, "I brought it over from Paris." They go to his entertainment every night, fancy what a career of pleasure!

A wholesome young Squire with a large brown face and a short waistcoat, came up to us and said, "Sorry you're goin', I have sent up to barracks a great lot o' *rabbuts*." They were of no use, those *rabbuts*; the 21st was to march the next day. I saw the men walking about on the last day, taking leave of their sweethearts, (who will probably be consoled by the Slashers).

I was carried off by my brother-in-law through the rain, to see a great sight, the regimental soup-tureens

and dishcovers, before they were put away. "Feel *that*" says he, "William, just feel the weight of that!" I was called upon twice to try the weight of that soup dish, and expressed the very highest gratification at being admitted to that privilege. Poor simple young fellows and old youngsters! I felt ashamed of myself for spying out their follies and fled from them and came off to Dover. It was pouring with rain all day, and I had no opportunity of putting anything into the beautiful new sketch books.

I passed an hour in the Cathedral, which seemed all beautiful to me; the fifteenth Century part, the thirteenth century part, and the crypt above all, which they say is older than the Conquest. The most charming,

a great lot o' rabbits. they were of no use those rabbits, the 21<sup>st</sup> was to march the next day. I saw the men walking about on the last day



taking leave of their sweet hearts (who were probably be courted by the Sleslars) I was carried off by my brother in law through the rain to see a great sight. the Regiments soup tureen and dish covers before they were put away. 'Feel that' says he, William - just feel the weight of that. I was called upon twice to try the weight of that soup dish and expressed the very highest grate

fulness at being admitted to that privilege. Poor simple young fellows and old youngsters! I felt ashamed of myself for ~~walking about~~ spying out their follies, and fled from them and came off to Canterbury Dover.

harmonious, powerful combination of shafts and arches, beautiful whichever way you saw them developed, like a fine music or the figures in a Kaleidoscope, rolling out mysteriously, a beautiful foundation for a beautiful building. I thought how some people's towering intellects and splendid cultivated geniuses rise upon simple, beautiful foundations hidden out of sight, and how this might be a good simile, if I knew of any very good and wise man just now. But I don't know of many, do you?

Part of the Crÿpt was given up to French Calvinists; and texts from the French Bible of some later sect are still painted on the pillars, surrounded by French ornaments, looking very queer and out of place. So, for the matter of that, do we look queer and out of place in that grand soaring artificial building: we may put a shovel hat on the pinnacle of the steeple, as Omar did a crescent on the peak of the church at Jerusalem; but it does not belong to us, I mean according to the fitness of things. We ought to go to church in a very strong, elegant, beautifully neat room; croziers, and banners, incense, and jimcracks, grand processions of priests and monks (with an inquisition in the distance), and lies, avarice, tyranny, torture, all sorts of horrible and unnatural oppressions and falsehoods kept out of sight; such a place as this ought to belong to the old religion. How somebody of my acquaintance would like to walk into a beautiful calm confessional and go and kiss the rood or the pavement of a'Becket's shrine. Fancy the church quite full; the altar lined with pontifical gentlemen bobbing up and down; the dear little boys in white and red flinging about the incense pots; the music roaring out from the organs; all the monks and clergy in their stalls, and the archbishop on his throne—O! how fine! And then think

of the + of our Lord speaking quite simply to simple Syrian people, a child or two maybe at his knees, as he taught them that love was the truth. Ah! as one thinks of it, how grand that figure looks, and how small all the rest; but I dare say I am getting out of my depth.

I came on hither [to Brussels] yesterday, having passed the day previous at Dover, where it rained incessantly, and where I only had the courage to write the first sentence of this letter, being utterly cast down and more under the influence of blue devils than I ever remember before; but a fine bright sky at five o'clock in the morning, and a jolly brisk breeze, and the ship cutting through the water at fifteen miles an hour, restored cheerfulness to this wearied spirit, and enabled it to partake freely of beefsteak and *pommes-de-terre* at Ostend; after an hour of which amusement, it was time to take the train and come on to Brussels. The country is delightfully well cultivated; all along the line you pass by the most cheerful landscapes with old cities, gardens, cornfields and rustic labour.

At the *table d'hôte* I sat next a French Gentleman and his lady. She first sent away the bread; she then said "*mais, mon ami, ce potage est abominable;*" then she took a piece of pudding on her fork, not to eat, but to smell, after which she sent it away. Experience told me it was a little *grisette* giving herself airs, so I complimented the waiter on the bread, recommended the soup to a man, and took two portions of the pudding, under her nose.

Then we went (I found a companion, an ardent admirer, in the person of a Manchester merchant) to the play, to see Dejazet, in the "*Gentil Bernard*," of which piece I shall say nothing, but I think it was the wicked-

est I ever saw, and one of the pleasantest, adorably funny and naughty. As the part (*Gentil Bernard* is a prodigious rake,) is acted by a woman, the reality is taken from it, and one can bear to listen, but such a little rake, such charming impudence, such little songs, such little dresses! She looked as *mignonne* as a china image, and danced, fought, sang and capered, in a way that would have sent Walpole mad could he have seen her.

And now writing has made me hungry, and if you please I will go and breakfast at a Café with lots of newspapers, and garçons bawling out "*Voilà M'sieu*"—how pleasant to think of! The Manchester admirer goes to London to-day and will take this. If you want any more please send me word *Poste Restante* at Spa.

I am going to-day to the Hôtel de la Terrasse, where Becky used to live, and shall pass by Captain Osborn's lodgings, where I recollect meeting him and his little wife—who has married again somebody told me;—but it is always the way with these *grandes passions*—Mrs. Dobbins, or some such name, she is now; always an over-rated woman, I thought. How curious it is! I believe perfectly in all those people, and feel quite an interest in the Inn in which they lived.

Good bye, my dear gentleman and lady, and let me hear the latter is getting well.

W. M. T.

HÔTEL DES PAYS BAS, SPA.

August 1st to 5th. 1848.

MY DEAR FRIENDS:

Whoever you may be who receive these lines,—for unless I receive a letter from the person whom I privately mean, I shall send them post-paid to somebody



else,—I have the pleasure to inform you, that on yesterday, the 30th, at 7 A.M., I left Brussels, with which I was much pleased, and not a little tired, and arrived quite safe per railroad and *diligence* at the watering place of Spa. I slept a great deal in the coach, having bought a book at Brussels to amuse me, and having for companions, three clergymen (of the deplorable Romish faith) with large idolatrous three-cornered hats, who read their breviaries all the time I was awake, and I have no doubt gave utterance to their damnable Popish opinions when the stranger's ears were closed; and lucky for the priests that I was so situated, for speaking their language a great deal better than they do themselves (being not only image-worshippers but Belgians, whose jargon is as abominable as their superstition) I would have engaged them in a controversy, in which I daresay they would have been utterly confounded by one who had the Thirty-nine Articles of truth on his side. Their hats could hardly get out of the coach door when they quitted the carriage, and one of them, when he took off his, to make a parting salute to the company, quite extinguished a little passenger.

We arrived at Spa at two o'clock, and being driven on the top of the *diligence* to two of the principal hotels, they would not take me in as I had only a little portman-teau, or at least only would offer me a servant's bedroom. These miserable miscreants did not see by my appearance that I was not a flunkey, but on the contrary, a great and popular author; and I intend to have two fine pictures painted when I return to England, of the landlord of the Hôtel d'Orange refusing a bed-chamber to the celebrated Titmarsh, and of the proprietor of the Hôtel d'York, offering Jeames a second-floor back

closet. Poor misguided people! It was on the 30th July 1848. The first thing I did after *at length* securing a *handsome* apartment at the Hôtel des Pays Bas, was to survey the town and partake of a glass of water at the Pouhon well, where the late Peter the Great, the imperator of the Bo-Russians appears also to have drunk; so that two great men at least have refreshed themselves at that fountain. I was next conducted to the baths, where a splendid concert of wind and stringed instruments was performed under my window, and many hundreds of gentle-folks of all nations were congregated in the public walk, no doubt to celebrate my arrival. They are so polite however at this place of elegant ease, that they didn't take the least notice of the Illustrious Stranger, but allowed him to walk about quite unmolested and, (to all appearance) unremarked. I went to the *table d'hôte* with perfect affability, just like an ordinary person; an *ordinary* person at the *table d'hôte*, mark the pleasantry. If that joke doesn't make your sides ache, what, my dear friend, can move you? We had a number of good things, fifteen or sixteen too many I should say. I was myself obliged to give in at about the twenty-fifth dish; but there was a Flemish lady near me, a fair blue-eyed being, who carried on long after the English author's meal was concluded, and who said at dinner to-day, (when she beat me by at least treble the amount of victuals) that she was languid and tired all day, and an invalid, so weak and delicate that she could not walk. "No wonder," thought an observer of human nature, who saw her eating a second supply of lobster salad, which she introduced with her knife, "no wonder, my blue-eyed female, that you are ill, when you take such a preposterous quantity of nourishment;" but as the wa-

ters of this place are eminently ferruginous, I presume that she used the knife in question for the purpose of taking steel with her dinner. The subject I feel is growing painful, and we will, if you please, turn to more delicate themes.

I retired to my apartment at seven, with the same book which I had purchased, and which sent me into a second sleep until ten when it was time to go to rest. At eight I was up and stirring, at 8.30 I was climbing the brow of a little mountain which overlooks this pretty town, and whence, from among firs and oaks, I could look down upon the spires of the church, and the roofs of the Redoute, and the principal and inferior buildings and the vast plains, and hills beyond, topped in many places with pine woods, and covered with green crops and yellow corn. Had I a friend to walk hand in hand with, him or her, on these quiet hills, the promenade methinks might be pleasant. I thought of many such as I paced among the rocks and shrubberies. Breakfast succeeded that solitary, but healthy reverie, when coffee and eggs were served to the Victim of Sentiment. Sketch-book in hand, the individual last alluded to set forth in quest of objects suitable for his pencil. But it is more respectful to Nature to look at her and gaze with pleasure, rather than to sit down with pert assurance, and begin to take her portrait. A man who persists in sketching, is like one who insists on singing during the performance of an opera. What business has he to be trying his stupid voice? He is not there to imitate, but to admire to the best of his power. Thrice the rain came down and drove me away from my foolish endeavours, as I was making the most abominable caricatures of pretty, quaint cottages, shaded by huge ancient trees.



In the evening was a fine music at the Redoute, which being concluded, those who had a mind were free to repair to a magnificent neighbouring saloon, superbly lighted, where a great number of persons were assembled amusing themselves, round two tables covered with green cloth and ornamented with a great deal of money. They were engaged at a game which seems very simple; one side of the table is marked red and the other black, and you have but to decide which of the red or the black you prefer, and if the colour you choose is turned up on the cards, which a gentleman deals, another gentleman opposite to him gives you five franks, or a napoleon or whatever sum of money you have thought fit to bet upon your favourite colour.

But if your colour loses, then he takes your napoleon. This he did, I am sorry to say, to me twice, and as I thought this was enough, I came home and wrote a letter, full of nonsense to—

[August 11th]

MY DEAR MRS. BROOKFIELD:

You see how nearly you were missing this delightful letter, for upon my word I had packed it up small and was going to send it off in a rage to somebody else, this very day, to a young lady whom some people think over-rated very likely, or to some deserving person, when, *O gioja e felicità* (I don't know whether that is the way to spell *gioja*, but rather pique myself on the *g*) when *O! bonheur suprême*, the waiter enters my door at 10 o'clock this morning, just as I had finished writing page seven of PENDENNIS, and brings me the *Times* newspaper and a beautiful thick 2/4 letter, in a fine large hand. I

eagerly seized—the newspaper, (ha ha! I had somebody there) and was quickly absorbed in its contents. The news from Ireland is of great interest and importance, and we may indeed return thanks that the deplorable revolution and rebellion, which everybody anticipated in that country, has been averted in so singular, I may say unprecedented a manner. How pitiful is the figure cut by Mr. Smith O'Brien, and indeed by Popery altogether! &c. &c.

One day is passed away here very like its defunct predecessor. I have not lost any more money at the odious gambling table, but go and watch the players there with a great deal of interest. There are ladies playing—young and pretty ones too. One is very like a lady I used to know, a curate's wife in a street off Golden Square, *whatdyoucallit* street, where the pianoforte maker lives; and I daresay this person is puzzled why I always go and stare at her so. She has her whole soul in the pastime, puts out her five-franc pieces in the most timid way, and watches them disappear under the *croupier's* rake with eyes so uncommonly sad and tender, that I feel inclined to go up to her and say "Madam, you are exceedingly like a lady, a curate's wife whom I once knew, in England, and as I take an interest in you, I wish you would get out of this place as quick as you can, and take your beautiful eyes off the black and red." But I suppose it would be thought rude if I were to make any such statement and—Ah! what do I remember? There's no use in sending off this letter to-day, this is Friday, and it cannot be delivered on Sunday in a Protestant metropolis. There was no use in hurrying home from Lady —, (Never mind, it is only an Irish baronet's wife, who tries to disguise her Limerick



Drawing by Thackeray in water-colour and pencil (Mrs. Brookfield)



brogue, but the fact is she has an exceedingly pretty daughter), I say there was no use in hurrying home so as to get this off by the post.

Yesterday I didn't know a soul in this place, but got in the course of the day a neat note from a lady who had the delight of an introduction to me at D-v-nsh-re House, and who proposed tea in the most flattering manner. Now, I know a French duke and duchess, and at least six of the most genteel persons in Spa, and some of us are going out riding in a few minutes, the rain having cleared off, the sky being bright, and the surrounding hills and woods looking uncommonly green and tempting.

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*A pause of two hours is supposed to have taken place since the above was written. A gentleman enters, as if from horseback, into the room No. 32 of the Hotel des Pays Bas, looking on to the fountain in the Grande Place. He divests himself of a part of his dress, which has been spattered with mud during an arduous but delightful ride over commons, roads, woods, nay, mountains. He curls his hair in the most killing manner, and prepares to go out to dinner. The purple shadows are falling on the Grande Place, and the roofs of the houses looking westward are in a flame. The clock of the old church strikes six. It is the appointed hour; he gives one last glance at the looking-glass, and his last thought is for—(see page 4—last three words.)*

The dinner was exceedingly stupid, I very nearly fell asleep by the side of the lady of the house. It was all over by nine o'clock, half an hour before Payne comes to fetch you to bed, and I went to the gambling house and lost two napoleons more. May this be a warning to

all dissipated middle-aged persons. I have just got two new novels from the library by Mr. Fielding; the one is *Amelia*, the most delightful portrait of a woman that surely ever was painted; the other is *Joseph Andrews*, which gives me no particular pleasure, for it is both coarse and careless, and the author makes an absurd brag of his twopenny learning, upon which he values himself evidently more than upon the best of his own qualities. Good night, you see I am writing to you as if I was talking. It is but ten o'clock, and yet it seems quite time here to go to bed. . . .

I have got a letter from Annie, so clever, humorous and wise, that it is fit to be printed in a book. As for Miss Jingleby, I admire her pretty face and manners more than her singing, which is very nice, and just what a lady's should be, but I believe my heart is not engaged in that quarter. Why there is six times as much writing in my letter as in yours! you ought to send me ever so many pages if bargains were equal between the male and female, but they never are. There is a prince here who is seventy-two years of age and wears frills to his trowsers.

What if I were to pay my bill and go off this minute to the Rhine? It would be better to see that than these genteel dandies here. I don't care about the beauties of the Rhine any more, but it is always pleasant and friendly. There is no reason why I should not sleep at Bonn to-night, looking out on the Rhine opposite Drachenfels—that is the best way of travelling surely, never to know where you are going until the moment and fate say “go.” Who knows? By setting off at twelve o'clock, something may happen to alter the whole course of my life? perhaps I may meet with some beau-



tiful creature who . . . But then it is such a bore, packing up those shirts. I wonder whether anybody will write to me *poste restante* at Homburg, near Frankfort-on-the-Maine? And if you would kindly send a line to Annie at Captain Alexander's, Montpellier Road, Twickenham, telling her to write to me there and not at Brussels, you would add, Madame, to the many obligations you have already conferred on

Your most faithful servant,

W. M. THACKERAY.

I have made a dreadful dumpy little letter, but an envelope would cost 1/2 more. I don't like to say anything disrespectful of Dover, as you are going there, but it seemed awfully stupid. May I come and see you as I pass through? A line at the Ship for me would not fail to bring me.

21 August. [1848] Home.

[*To Mr. Brookfield.*]

MY DEAR OLD B.:

I am just come back and execute my first vow, which was to tell you on landing that there is a certain bath near Minden, and six hours from Cologne by the railway (so that people may go all the way at their ease) where all sorts of complaints—including of course yours, all and several, are to be cured. The bath is Rehda, station Rehda. Dr. Sutro of the London German Hospital, knows all about it. I met an acquaintance just come thence, (a Mrs. Bracebridge and her *mari*) who told me of it. People are ground young there—a young physician has been cured of far gone tubercles in the

lungs; maladies of languor, rheumatism, liver complaints, all sorts of wonders are performed there, especially female wonders.

Y not take Madame there, go, drink, bathe, and be cured? Y not go there as well as anywhere else this summer season? Y not come up and see this German doctor, or ask Bullar to write to him? Do, my dear old fellow; and I will vow a candle to honest Horne's chapel if you are cured. Did the Vienna beer in which I drank your health, not do you any good? God bless you, my dear Brookfield, and believe that I am always affectionately yours,

W. M. T.

[1848.]

MY DEAR MRS. BROOKFIELD:

Now that it is over and irremediable I am thinking with a sort of horror of a bad joke in the last number of *Vanity Fair*, which may perhaps annoy some body whom I wouldn't wish to displease. Amelia is represented as having a lady's maid, and the lady's maid's name is Payne. I laughed when I wrote it, and thought that it was good fun, but now, who knows whether you and Payne and everybody won't be angry, and in fine, I am in a great tremor. The only way will be, for you I fear to change Payne's name to her Christian one. Pray don't be angry if you are, and forgive me if I have offended. You know you are only a piece of Amelia, my mother is another half, my poor little wife—*y est pour beaucoup*.

and I am

Yours most sincerely

W. M. THACKERAY.

I hope you will write to say that you forgive me.



October 1848.

13 YOUNG STREET, KENSINGTON.

MY DEAR LADY BROOKFIELD:

I wrote you a letter three nights ago in the French language, describing my disappointment at not having received any news of you. Those which I had from Mrs. Turpin were not good, and it would have been a pleasure to your humble servant to have had a line. Mr. William dined with the children good-naturedly on Sunday, when I was yet away at Brighton.

My parents are not come yet, the old gentleman having had an attack of illness to which he is subject; but they promised to be with me on Tuesday, some day next week I hope. I virtuously refused three invitations by this day's post, and keep myself in readiness to pass the first two or three evenings on my Papa's lap.

That night I wrote to you the French letter, I wrote one to Miss Brandauer, the governess, warning her off. I didn't send either. I have a great mind to send yours though, it is rather funny, though I daresay with plenty of mistakes, and written by quite a different man, to the Englishman who is yours respectfully. A language I am sure would change a man; so does a handwriting. I am sure if I wrote to you in this hand, and adopted it for a continuance, my disposition and sentiments would alter and all my views of life. I tried to copy, not now but the other day, a letter Miss Procter showed me from her uncle, in a commercial hand, and found myself after three pages quite an honest, regular, stupid, commercial man; such is sensibility and the mimetic faculty in some singularly organised beings. How many people are you? You are Dr. Packman's Mrs. B, and Mrs. Jack-

son's Mrs. B, and Ah! you are my Mrs. B. you know you are now, and quite different to us all, and you are your sister's Mrs. B. and Miss Wynne's, and you make gentle fun of us all round to your private B. and offer us up to make him sport. You see I am making you out to be an Ogre's wife, and poor William the Ogre, to whom you serve us up cooked for dinner. Well, stick a knife into me, here is my *busam*; I won't cry out, you poor Ogre's wife, I know you are good natured and soft-hearted *au fond*.

I have been re-reading the Hoggarty Diamond this morning; upon my word and honour, if it doesn't make you cry, I shall have a mean opinion of you. It was written at a time of great affliction, when my heart was very soft and humble. Amen. *Ich habe auch viel geliebt*.

Why shouldn't I start off this instant for the G. W. Station and come and shake hands, and ask your family for some dinner; I should like it very much. Well, I am looking out of the window to see if the rain will stop, or give me an excuse for not going to Hatton to the Chief Baron's. I won't go—that's a comfort.

I am writing to William to ask him to come and dine to-morrow, we will drink your health if he comes. I should like to take another sheet and go on tittle-tattling, it drops off almost as fast as talking. I fancy you lying on the sofa, and the boy outside, walking up and down the oss. But I won't. To-morrow is Sunday. Good bye, dear lady, and believe me yours in the most friendly manner.

W. M. T.

[*Reply to an invitation to dinner, a few days later.*]

Had I but ten minutes sooner  
Got your hospitable line,

'Twould have been delight and honour  
With a gent like you to dine;—  
But my word is passed to others,  
Fitz, he is engag'd too:  
Agony my bosom smothers,  
As I write adieu, adieu!

[*Lines sent in a note of about this date.*]

I was making this doggerel instead of writing my  
*Punch* this morning, shall I send *it or no?*

'Tis one o'clock, the boy from *Punch* is sitting in the  
passage here,

It used to be the hour of lunch at Portman Street, near  
Portman Squeer.

O! stupid little printers' boy, I cannot write, my head is  
queer,

And all my foolish brains employ in thinking of a lady  
dear.

It was but yesterday, and on my honest word it seems  
a year—

As yet that person was not gone, as yet I saw that lady  
dear—

She's left us now, my boy, and all this town, this life,  
is blank and drear.

Thou printers' devil in the hall, didst ever see my lady  
dear,

You'd understand, you little knave, I think, if you  
could only see her,

Why now I look so glum and grave for losing of this  
lady dear.

A lonely man I am in life, my business is to joke and  
jeer,

A lonely man without a wife, God took from me a  
lady dear.

A friend I had, and at his side,—the story dates from  
seven long year—

One day I found a blushing bride, a tender lady kind  
and dear!

They took me in, they pitied me, they gave me kindly  
words and cheer,

A kinder welcome who shall see, than yours, O, friend  
and lady dear?

The rest is wanting.

1848.

[*To Mr. Brookfield.*]

MY DEAR VIEUX:

When I came home last night I found a beautiful opera ticket for this evening,—Jenny Lind, charming *bally*, box 72.—I am going to dine at home with the children and shall go to the opera, and will leave your name down below. Do come and we will sit, we 2, and see the piece like 2 lords, and we can do the other part afterwards. I present my respectful compliments to Mrs. Brookfield and am yours,

W. M. T.

If you can come to dinner, there's a curry.

Oct. 4th 1848

DEAR MRS. BROOKFIELD:

If you would write me a line to say that you made a good journey and were pretty well, to Sir Thomas Cul-

lam's, Hardwick, Bury St. Edmunds, you would confer indeed a favour on yours respectfully. William dined here last night and was pretty cheerful. As I passed by Portman Street, after you were gone, just to take a look up at the windows, the usual boy started forward to take the horse. I laughed a sad laugh. I didn't want nobody to take the horse. It's a long time since you were away. The cab is at the door to take me to the railroad. Mrs. Procter was very kind and Adelaide sympathised with me. I have just opened my desk, there are all the papers I had at Spa—*Pendennis*, unread since, and your letter. Good bye dear Mrs. Brookfield, always yours,

W. M. T.

*L'homme propose.* Since this was wrote the author went to the railroad, found that he arrived a minute too late, and that there were no trains for 4½ hours. So I came back into town and saw the publishers, who begged and implored me so, not to go out pleasuring, &c., that I am going to Brighton instead of Bury. I looked in the map, I was thinking of coming to Weston-Super-Mare,—only it seemed such a hint.

[Club]

[*To Mr. Brookfield*]

October 1848.

MY DEAR REVERENCE:

I take up the pen to congratulate you on the lovely weather, which must, with the company of those to whom you are attached, render your stay at Clevedon<sup>1</sup>

<sup>1</sup> Clevedon Court, Somersetshire, often referred to in these letters, and already mentioned in the note p. 9, the home of Sir Charles Elton, Mrs. Brookfield's father.

so delightful. It snowed here this morning, since which there has been a fog succeeded by a drizzly rain. I have passed the day writing and trying to alter *Pendennis*, which is without any manner of doubt, awfully stupid; the very best passages, which pleased the author only last week, looking hideously dull by the dull fog of this day. I pray, I pray, that it may be the weather. Will you say something for it at church next Sunday?

My old parents arrived last night, it was quite a sight to see the poor old mother with the children: and Bradbury, the printer, coming to dun me for *Pendennis* this morning. I slunk away from home, where writing is an utter impossibility, and have been operating on it here. The real truth is now, that there is half an hour before dinner, and I don't know what to do, unless I write you a screed, to pass away the time. There are secret and selfish motives in the most seemingly generous actions of men.

To-day I went to Harley Street and saw the most beautiful pair of embroidered slippers, worked for a lady at whose feet . . . ; and I begin more and more to think Adelaide Procter, an uncommonly nice, dear, good girl. Old Dilke of the *Athenæum*, vows that Procter and his wife, between them, wrote *Jane Eyre*, and when I protest ignorance, says, "Pooh! you know who wrote it, you are the deepest rogue in England, &c." I wonder whether it can be true? It is just possible, and then what a singular circumstance is the

Clevedon Court dates from the reign of Edward II. (1307 to 1327), and though added to and altered in Elizabeth's time, the original plan can be clearly traced and much of the 14th Century work is untouched. The manor of Clevedon passed into the hands of the Eltons in 1709, the present possessor being Sir Edmund Elton, 8th Baronet.


The manor-house is the original of Castlewood in *Esmond*.



+ fire of the two dedications.<sup>1</sup> *O! Mon Dieu!* but I wish *Pendennis* were better.

As if I had not enough to do, I have begun to blaze away in the *Chronicle* again: it's an awful bribe—that five guineas an article. After I saw you on Sunday I did actually come back straight, on the omnibus. I have been to the Cider Cellars since again to hear the man sing about going to be hanged, I have had a head-

holding any more. Does Harry Hallam go out  
with dog & gun? I should like  
to come & see him shoot, and in fact get  
up field sports through him and others.  
Do you remark all that elaborate shading the shot he c? — all that has been done  
to waste away the time until the dinner's ready: and before my



ache afterwards, I have drawn, I have written, I have distracted my mind with healthy labor. Now wasn't this much better than plodding about with you in heavy boots amidst fields and woods? But unless you come back, and as soon as my work is done, I thought a day or two would be pleasantly spent in your society, if the house of Clevedon admits of holding any more.

Does Harry Hallam go out with dog and gun? I should like to come and see him shoot, and in fact, get up field sports through him and others. Do you remark

<sup>1</sup> *Jane Eyre* to Thackeray, *Vanity Fair* to Barry Cornwall.

all that elaborate shading, the shot &c.,? All that has been done to while away the time until the dinner's ready, and upon my conscience I believe it is very near come. Yes, it is 6½. If Mrs. Parr is at Clevedon, present the respects of Mephistopheles, as also to any other persons with whom I am acquainted in your numerous and agreeable family circle.

1848

[*To Mr. Brookfield.*]

Va diner chez ton classique ami, tant renommé pour le Grec. Je ne pourrais mieux faire que de passer la soirée avec une famille que j'ai négligée quelque peu—la mienne. Oui, Monsieur, dans les caresses innocentes de mes enfans chéris, dans la conversation édifiante de Monsieur mon beau-père, je tacherai de me consoler de ta seconde infidélité. Samedi je ne puis venir: J'ai d'autres engagemens auxquels je ne veux pas manquer. Va. Sois heureux. Je te pardonne.

Ton mélancholique ami

CHEVALIER DE TITMARSH.


[*1st November, 1848.*]

DEAR MRS. BROOKFIELD:

I was at Oxford by the time your dinner was over, and found eight or nine jovial gentlemen in black, feasting in the common room and drinking port wine solemnly. . . . We had a great sitting of Port wine, and I daresay the evening was pleasant enough. They gave me a bed in College,—such a bed, I could not sleep. Yesterday, (for this is half past seven o'clock in the morning, would you believe it?) a party of us drove in an Oxford Cart




to Blenheim, where we saw some noble pictures, a portrait by Raphael, one of the great Raphaels of the world, — (Look, this is college paper, with beautiful lines already made) — A series of magnificent Rubens, one of

is 7½ o'clock in the morning would you believe it?) a party of  
 us drove in an Oxford cart  to Blenheim: where we  
 saw some noble pictures — a portrait by Raphael — one of the great Raphaels

which, representing himself walking in a garden with Mrs. Rubens and the baby, did one good to look at and remember; and some very questionable Titians indeed — I mean on the score of authenticity, not of morals, though the subjects are taken from the loves of those extraordinary gods and goddesses, mentioned in Lemprière's Dictionary, — and we walked in the park, with much profit; surveying the great copper-coloured trees, and the glum old bridge and pillar and Rosamond's Well; and the queer, grand, ugly but magnificent house, a piece of splendid barbarism, yet grand and imposing somehow, like a chief raddled over with war-paint, and attired with careful hideousness. Well, I can't make out the simile on paper, though it's in my own mind pretty clear. What you would have liked best was the chapel dedicated to God and the Duke of Marlborough. The monument to the latter, occupies the whole place, almost, so that the former is quite secondary. O! what comes? It was the scout who brought me your letter, and I am very much obliged to you for it. . . .

I was very sorry indeed to hear that you have been ill — I was afraid the journey would agitate you, that

was what I was thinking of as I was lying in the Oxford man's bed awake.

I was afraid the journey would agi-  
tate you. That was what I was thinking of as I was lying in the Oxford  
man's bed  awake. After Blenheim I went to Magdalen  
Chapel to a High Mass there. O cherubim and Seraphim, how you  
would like it! The Chapel is the most sumptuous edifice carved & fitted  
all over with the richest stone-work like the lace of a lady's boudoir—the

After Blenheim I went to Magdalen Chapel to a High Mass there. O cherubim and seraphim, how you would like it! The chapel is the most sumptuous edifice, carved and frittered all over with the richest stone-work like the lace of a lady's boudoir. The windows are fitted with pictures of the saints painted in a grey colour,—real Catholic saints, male and female I mean, so that I wondered how they got there; and this makes a sort of rich twilight in the church, which is lighted up by a multitude of wax candles in gold sconces, and you say your prayers in carved stalls wadded with velvet cushions. They have a full chorus of boys, some two dozen I should think, who sing quite ravishly. It is a sort of perfection of sensuous gratification; children's voices charm me so, that they set all my sensibilities into a quiver; do they you? I am sure they do. These pretty brats with sweet innocent voices and white robes, sing quite celestially;—no, not celestially, for I don't believe it is devotion at all, but a high delight out of which one comes, not im-

purified I hope, but with a thankful pleased gentle frame of mind. I suppose I have a great faculty of enjoyment. At Clevedon I had gratification in looking at trees, landscapes, effects of shine and shadow &c., which made that dear old Inspector who walked with me, wonder. Well there can be no harm in this I am sure. What a shame it is to go on bragging about what is after all sheer roaring good health for the most part; and now I am going to breakfast. Good bye. I have been lionising the town ever since, and am come home quite tired. I have breakfasted here, lunched at Christ Church, seen Merton, and All Souls with Norman Macdonald, where there is a beautiful library and a boar's head in the kitchen, over which it was good to see Norman's eyes gloating; and it being All Saints' day, I am going to chapel here, where they have also a very good music I am told.

Are you better ma'am? I hope you are. On Friday I hope to have the pleasure to see you, and am till then, and even till Saturday,

Yours,

W. M. T.

[29th Nov: 1848.]

MY DEAR LADY:

I am very much pained and shocked at the news brought at dinner to-day that poor dear Charles Buller is gone. Good God! think about the poor mother surviving, and what an anguish that must be! If I were to die I cannot bear to think of my mother living beyond me, as I daresay she will. But isn't it an awful, awful, sudden summons? There go wit, fame, friendship, am-

bition, high repute! Ah! *aimons nous bien*. It seems to me that is the only thing we can carry away. When we go, let us have some who love us wherever we are. I send you this little line as I tell you and William most things. Good night.

Tuesday. [Nov. 1848.]

GOOD NIGHT MY DEAR MADAM.

Since I came home from dining with Mr. Morier, I have been writing a letter to Mr. T. Carlyle and thinking about other things as well as the letter all the time; and I have read over a letter I received to-day which apologises for everything and whereof the tremulous author ceaselessly doubts and misgives. Who knows whether she is not converted by Joseph Bullar by this time. She is a sister of mine, and her name is God bless her.

*Wednesday.* I was at work until seven o'clock; not to very much purpose, but executing with great labour and hardship the day's work. Then I went to dine with Dr. Hall, the crack doctor here, a literate man, a traveller, and otherwise a kind bigwig. After dinner we went to hear Mr. Sortain lecture, of whom you may perhaps have heard me speak, as a great, remarkable orator and preacher of the Lady Huntingdon Connexion. (The paper is so greasy that I am forced to try several pens and manners of handwriting, but none will do.) We had a fine lecture with brilliant Irish metaphors and outbursts of rhetoric addressed to an assembly of mechanics, shopboys and young women, who could not, and perhaps had best not, understand that flashy speaker. It was about the origin of nations he spoke, one of those

big themes on which a man may talk eternally and with a never ending outpouring of words; and he talked magnificently, about the Arabs for the most part, and tried to prove that because the Arabs acknowledged their descent from Ishmael or Esau, therefore the Old Testament History was true. But the Arabs may have had Esau for a father and yet the bears may not have eaten up the little children for quizzing Elisha's bald head. As I was writing to Carlyle last night, (I haven't sent the letter as usual, and shall not most likely,) Saint Stephen was pelted to death by Old Testaments, and Our Lord was killed like a felon by the law, which He came to repeal. I was thinking about Joseph Bullar's doctrine after I went to bed, founded on what I cannot but think a blasphemous asceticism, which has obtained in the world ever so long, and which is disposed to curse, hate and undervalue the world altogether. Why should we? What we see here of this world is but an expression of God's will, so to speak—a beautiful earth and sky and sea—beautiful affections and sorrows, wonderful changes and developments of creation, suns rising, stars shining, birds singing, clouds and shadows changing and fading, people loving each other, smiling and crying, the multiplied phenomena of Nature, multiplied in fact and fancy, in Art and Science, in every way that a man's intellect or education or imagination can be brought to bear.—And who is to say that we are to ignore all this, or not value them and love them, because there is another unknown world yet to come? Why that unknown future world is but a manifestation of God Almighty's will, and a development of Nature, neither more nor less than this in which we are, and an angel glorified or a sparrow on a gutter are equally parts of



His creation. The light upon all the saints in Heaven is just as much and no more God's work, as the sun which shall shine to-morrow upon this infinitesimal speck of creation, and under which I shall read, please God, a letter from my kindest Lady and friend. About my future state I don't know; I leave it in the disposal of the awful Father,—but for to-day I thank God that I can love you, and that you yonder and others besides are thinking of me with a tender regard. Hallelujah may be greater in degree than this, but not in kind, and countless ages of stars may be blazing infinitely, but you and I have a right to rejoice and believe in our little part and to trust in to-day as in tomorrow. God bless my dear lady and her husband. I hope you are asleep now, and I must go too, for the candles are just winking out.

*Thursday.* I am glad to see among the new inspectors, in the Gazette in this morning's papers, my old acquaintance Longueville Jones, an excellent, worthy, lively, accomplished fellow, whom I like the better because he flung up his fellow and tutorship at Cambridge in order to marry on nothing a year. We worked in Galignani's newspaper for ten francs a day, very cheerfully ten years ago, since when he has been a school-master, taken pupils or bid for them, and battled manfully with fortune. William will be sure to like him, I think, he is so honest, and cheerful. I have sent off my letter to Lady Ashburton this morning, ending with some pretty phrases about poor old C. B. whose fate affects me very much, so much that I feel as if I were making my will and getting ready to march too. Well ma'am, I have as good a right to presentiments as you have, and to sickly fancies and despondencies; but I should like to see before I die, and think of it daily more

and more, the commencement of Jesus Christ's christianism in the world, where I am sure people may be made a hundred times happier than by its present forms, Judaism, asceticism, Bullarism. I wonder will He come again and tell it us. We are taught to be ashamed of our best feelings all our life. I don't want to blubber upon everybody's shoulders; but to have a good will for all, and a strong, very strong regard for a few, which I shall not be ashamed to own to them. . . . It is near upon three o'clock, and I am getting rather anxious about the post from Southampton *via* London. Why, if it doesn't come in, you won't get any letter to-morrow, no, nothing—and I made so sure. Well, I will try and go to work, it is only one more little drop. God bless you, dear lady. . . .

. . . *Friday*. I have had a good morning's work and at two o'clock comes your letter; dear friend, thank you. What a coward I was, I will go and walk and be happy for an hour, it is a grand frosty sunshine. To-morrow morning early back to London.

31 January, 1849

SHIP, DOVER.

Just before going away.

How long is it since I have written to you in my natural handwriting? . . . I am so far on my way to Paris, Meurice's Hotel, Rue de Rivoli. . . . I had made up my mind to this great, I may say decisive step, when I came to see you on Saturday, before you went to Hither Green. I didn't go to the Sterling, as it was my last day, and due naturally to the family. We went to bed at half past nine o'clock. To-day I went round on a cir-

cuit of visits, including Turpin at your house. It seems as if I was going on an ever so long journey. Have you any presentiments? I know some people who have. Thank you for your note of this morning, and my dear old William for his regard for me; try you and conserve the same. . . . There is a beautiful night, and I am going by Calais. Here, with a step on the steaming vessel,

I am, affectionately yours,  
W. M. T.

MEURICE'S HOTEL, RIVOLI STREET,  
PARIS. [*Feb*: 1849.]

If you please, I am come home very tired and sleepy from the Opera, where my friend Rothschild gave me a place in his box. There was a grand *ballet* of which I could not understand one word, that is one *pas*, for not a word was spoken; and I saw some celebrities in the place. The President, M. Lamartine, in a box near a handsome lady; M. Marrast, in a box near a handsome lady; there was one with a bouquet of lilies, or some sort of white flowers, so enormous that it looked like a bouquet in a pantomime, which was to turn into something, or out of which a beautiful dancer was to spring. The house was crammed with well-dressed folks, and is sumptuous and splendid beyond measure. But O! think of old Lamartine in a box by a handsome lady. Not any harm in the least, that I know of, only that the most venerable and grizzled bearded statesmen and philosophers find time from their business and political quandaries, to come and sigh and ogle a little at the side of ladies in boxes.



I am undergoing the quarantine of family dinners with the most angelic patience. Yesterday being the first day, it was an old friend and leg of lamb. I graciously said to the old friend, "Why the deuce wouldn't you let me go and dine at a restaurant, don't you suppose I have leg of lamb at home?" To-day with an aunt of mine, where we had mock turtle soup, by Heavens! and I arranged with my other aunt for another dinner. I knew how it would be; it must be; and there's my cousin to come off yet, who says, "you must come and dine. I haven't a soul, but will give you a good Indian dinner." I will make a paper in *Punch* about it, and exhale my griefs in print. I will tell you about my cousin when I get home,—when I get to Portman Street that is. . . . What brought me to this place? Well I am glad I came, it will give me a subject for at least six weeks in *Punch*, of which I was getting so weary that I thought I must have done with it.

Are you better for a little country air? Did you walk in that cheerful paddock where the cows are? And did you have clothes enough to your bed? I shall go to mine now, after writing this witty page, for I have been writing and spinning about all day, and am very tired and sleepy if you please. *Bon Soir, Madame.* . . .

Saturday. Though there is no use in writing, because there is no post, but *que voulez vous, Madame? On aime à dire un petit bonjour à ses amis.* I feel almost used to the place already and begin to be interested about the politics. Some say there's a revolution ready for today. The town is crammed with soldiers, and one has a curious feeling of interest and excitement, as in walking about on ice that is rather dangerous, and may tumble in at any moment. I had three newspapers for my break-

fast, which my man, (it is rather grand having a *laquais de place*, but I can't do without him, and invent all sorts of pretexts to employ him) bought for five pence of your money. The mild papers say we have escaped an immense danger, a formidable plot has been crushed, and Paris would have been on fire and fury but for the timely discovery. The Red Republicans say, "Plot! no such thing, the infernal tyrants at the head of affairs wish to find a pretext for persecuting patriots, and the good and the brave are shut up in dungeons." Plot or no plot, which is it? I think I prefer to believe that there has been a direful conspiracy, and that we have escaped a tremendous danger. It makes one feel brave somehow, and as if one had some merit in overthrowing this rascally conspiracy. I am going to the Chamber directly. The secretary at the Embassy got me a ticket. The Embassy is wonderfully civil; Lord Normanby is my dearest friend, he is going to take me to the President, —very likely to ask me to dinner. You would have thought I was an earl, I was received with so much of *empressement* by the ambassador.

I hadn't been in Paris ten minutes, before I met ten people of my acquaintance. . . . As for — Oh! it was wonderful. We have not met for five years on account of a coolness,—that is a great heat,—resulting out of a dispute in which I was called to be umpire and gave judgment against her and her husband; but we have met, it is forgotten. . . . Poor soul, she performed beautifully. "What, William, not the least changed, just the same as ever, in spite of all your fame?"—Fame be hanged, thought I, *pardonnez-moi le mot*,—"just the same simple creature." O! what a hypocrite I felt. I like her too; but she poor, poor soul—well, she did her



From a drawing by Thackeray in the possession of Mrs. Brookfield



comedy exceedingly well. I could only say, "My dear, you have grown older," that was the only bit of truth that passed, and she didn't like it. *Quand vous serez bien vieille*, and I say to you, "my dear you are grown old" (only I shall not say "my dear," but something much more distant and respectful), I wonder whether you will like it. Now it is time to go to the Chamber, but it was far pleasanter to sit and chatter with Madame.

I have been to see a piece of a piece called the *Mystères de Londres*, since the above, and most tremendous mysteries they were indeed. It appears that there lived in London, three or four years ago, a young grandee of Spain and count of the Empire, the Marquis of Rio Santo, an Irishman by birth, who in order to free his native country from the intolerable tyranny of England, imagined to organize an extraordinary conspiracy of the rogues and thieves of the metropolis, with whom some of the principal merchants, jewellers and physicians were concerned, who were to undermine and destroy somehow the infamous British power. The merchants were to forge and utter bank-notes, the jewellers to sell sham diamonds to the aristocracy, and so ruin them; the physicians to murder suitable persons by their artful prescriptions, and the whole realm being plunged into anarchy by their manœuvres, Ireland was to get its own in the midst of the squabble. This astonishing marquis being elected supreme chief of a secret society called the "Gentlemen of the Night," had his spies and retainers among the very highest classes of society. The police and the magistrature were corrupted, the very beef-eaters of the Queen contaminated, and you saw the evidence of such a conspiracy as would make your eyes open with terror. Who knows, madame, but perhaps some of the school

inspectors themselves were bought over, and a Jesuitic C——k, an ambitious T——, an unscrupulous B—— himself, may have been seduced to mislead our youth, and teach our very babes and sucklings a precocious perverseness? This is getting to be so very like print that I shall copy it very likely,<sup>1</sup> all but the inspector part, for a periodical with which I am connected. Well, numbers of beautiful women were in love with the Marquis, or otherwise subjugated by him, and the most lovely and innocent of all, was employed to go to St. James' on a drawing-room day, and steal the diamonds of Lady Brompton, the mistress of his grace Prince Demetri Tolstoi, the Russian ambassador, who had lent Lady Brompton the diamonds to sport at St. James', before he sent them off to his imperial master the Emperor of Russia, for whom the trifles in question were purchased. Lady Brompton came to court having her train held up by her jockey; Susanna came to court, her train likewise carried by her page, one or both of them were *affidés* of the association of the "Gentlemen of the Night." The jockeys were changed, and Lady Brompton's jewels absolutely taken off her neck. So great was the rage of his grace Prince Demetri Tolstoi, that he threatened war should be declared by his emperor unless the brilliants were restored. I don't know what supervened, for exhausted nature would bear no more. But you should have seen the Court of St. James', the beef-eaters, the Life Guards, the heralds at arms in their tabards of the sixteenth century, and the ushers announcing the great folks, as they went into the presence of the great sovereign. Lady Campbell, the Countess of Derby, and the Archbishop of Canterbury were announced. O!

<sup>1</sup> He *did* reproduce part of it in *Punch*.



such an archbishop! he had on a velvet trencher cap, and a dress something like our real and venerated prelates', and a rich curling wig, and he stopped and blessed the people, making crucifical signs on the stairs. The various lords went into the chamber in red robes and long flowing wigs. The wonder of the parody was, that it was so like and yet so absurdly unlike. O'Connell appeared, saluted as Daniel by the Count of Rio Santo, and announcing that he himself, though *brisé par la lutte* with the oppressors of his country, yet strongly reprobated anything like violent measures on the part of M. de Rio Santo and his fellow-patriots. The band played "God save the Quin" in the most delightful absurd manner. The best of it is that these things, admirably as they tickled me, are only one degree more absurd than what they pretend to copy. The Archbishop had a wig only the other day, though not quite such a wig as this; the chiefs of the police came in with oilskin hats, policemen's coats quite correct, and white tights and silk stockings, which made me laugh so, that the people in the stalls next me didn't know what I was at! But the parody was in fine prodigious, and will afford matter to no end of a penny-a-line speculation. . . . I sit in my little snug room and say God bless you and Mr. Williams. Here is near four pages of Pendennis. . . .

April, 10th. 1849.

MY DEAR PERSONS.—After lying in bed until you had reached Clifton, exceeding melancholy from want of sleep, (induced by no romantic inward feeling but by other causes much more material and vulgar, viz., late smoking, etc., previous nights) shall I tell you what

it was dissipated my blue devils? As I was going toward London the postman stopped me in the street and asked me if I would take my letters, which he handed to me:—one was an opera-box which I sent off to Mrs. M. for to morrow; and one was a letter from an attorney demanding instantly £112 for that abominable Irish Railway; and in presence of this real calamity all the sentimental ones vanished straight. I began to think how I must raise the money,—how I must go to work, nor be shilly-shallying any longer; and with this real care staring me in the face I began to forget imaginary grievances and to think about going to work immediately; and how for the next 3 months I must screw and save in order to pay off the money. And this is the way, M'am, that the grim duties of the world push the soft feelings aside; we've no time to be listening to *their* little meek petitions and tender home prattle in presence of the imperative Duty who says "Come, come, no more of this here,—get to work, Mister"—and so we go and join the working gang, behind which Necessity marches cracking his whip. This metaphor has not been worked so completely as it might be, but it means that I am resolved to go to work directly. So being determined on this I went off at once to the Star and Garter at Richmond and dined with those 2 nice women and their husbands, viz, the Strutts and Romillys. We had every sort of luxury for dinner, and afterwards talked about Vanity Fair and Pendennis almost incessantly (though I declare I led away the conversation at least 10 times, but they would come back) so that the evening was uncommonly pleasant. Once, twice, thrice, it came into my head—I wonder what those people at Clifton are doing; I would give 2/6 to be with them; but in the



mean while it must be confessed, the Star and Garter is not bad. These ladies are handsome and good, and clever, and kind; that solicitor general talks with great pleasantness; and so I came home in a fly with an old gentleman who knew Sir S. Romilly, and we talked of the dark end of that history of a very good and wise man, and how he adored his wife (it was her death which caused his suicide), and how his son was equally attached to his own, of whose affection for her husband my informer gave many pretty instances. This conversation brought me to Kensington, where after thinking about the £112 a little, and a little more about some friends of mine whom I pray God to make happy, I fell into a great big sleep—from which I wake at this present 8 o'clock in the morning to say *Bon jour, Madame*. Where do you think this is wrote from? From an attorney's office, Old Jewry. The Lord Mayor, the Sheriffs, their coaches and footmen, in gold and silk stockings, have just passed in a splendid procession through the mud and pouring rain. I have been to the bankers to see how much money I have got. I have got £120; I owe £112; from £120 take £112, leaves 8 for the rest of the month. Isn't that pleasant? Well, but I know how to raise some;—the bankers say I may over-draw. Things isn't so bad.

But now, (this is from the Garrick Club) now I say for the wonderful wonder of wonders. There is a chance for Mr. Williams such as he little looked for. EMMA is free. The great Catastrophe has happened—last night she and her mother fled from the infamous R. and took refuge at Mrs. Procter's where they had Adelaide's and Agnes' beds—who went and slept with Mr. and Mrs. Goldsmid next door. Mr. and Mrs. P. called at Ken-

sington at 11 o'clock and brought the news.<sup>1</sup> R. had treated his wife infamously; R. had assailed her with the most brutal language and outrages;—that innocent woman Madame G——, poor thing, who meddled with nothing and remained all day in her own garret so as to give no trouble, was flung out of the house by him—indeed only stayed in order to protect her daughter's life. The brute refused to allow the famous picture to be exhibited—in fact is a mad-man and a ruffian. Procter and I went off to make peace, and having heard R.'s story, I believe that he has been more wronged than they.

The mother in-law is at the bottom of the mischief. It was she who made the girl marry R., and, the marriage made, she declined leaving her daughter; in fact, the poor devil, who has a bad temper, a foolish head—an immense vanity—has been victimised by the women and I pity him a great deal more than them. O! what a comedy it would make! but the separation I suppose is final, and it will be best for both parties. It will end no doubt in his having to pay a 4th of his income for the pleasure of being a month married to her, and she will be an angelic martyr, &c. I wonder whether you will give me a luncheon on Thursday. I might stop for 2 hours on my way to Taunton and make you my handshake. This would be very nice. I thought of writing to Mrs. Elton and offering myself, but I should like first to have the approval of Mr. Williams, for after all,

<sup>1</sup> Mrs. Procter, the wife of the well-known poet, Barry Cornwall,—herself a most accomplished woman.—Even now at 84 years of age she retains the brilliant powers of conversation for which she was always celebrated. She was always a faithful friend to Mr. Thackeray, who had a sincere regard for her. Mrs. Procter was the mother of Adelaide, who so largely inherited her father's poetic powers.

I am not an indifferent person but claim to rank as the Aff't. brother of both of you.

W. M. T.

Fragment.

[*April*, 1849.]

Yesterday's wasn't a letter, you know, ma'am; and I am so tired now of penmanship, that I don't think I shall be able to get through one. I wish you were on the sofa in Portman Street, and that I could go and lie down on the opposite one and fall asleep. Isn't that a polite wish? Well, I am so beat that I ought to go to bed, and not inflict my yawns upon anyone; but I can't begin snoring yet. I am waiting at the Club, till the printer's boy brings the proofs of No. 7,<sup>1</sup> which is all done; there are two new women in it, not like anybody that you know or I know; your favourite Major appears rather in an amiable light, I don't know whether it is good or bad. The latter probably. Well, it is done, that's a comfort. . . .

I am going to dine with Lady Davy again, but Friday shall be a happy Friday for me, and on Saturday, when you go to Oxbridge, I shall console myself by a grand dinner at the Royal Academy, if you please, to which they have invited me, on a great card like a tea-tray. That's a great honour, none but bishops, purchasers, and other big-wigs are asked. I daresay I shall have to make an impromptu speech. Shall I come to rehearse it to you on Friday? I was going to send you a letter t'other day from a sculptor who wants to make my bust; think of that! . . .

<sup>1</sup> Pendennis.

Here is wonderful Spring weather come; and the leaves are sprouting and all the birds chirping melodiously.

I daresay you are driving by Severn's Shore, now; then you will listen after dinner to Captain Budd on the German flute; then I daresay you will sing, after a great deal of blushing and hesitation. Is Mrs. Tidy jealous of you? I daresay she thinks you are overrated, and wonders what people see in you. So do I. . . .

Tomorrow me and Annie and Minnie are going to buy a new *gown* for Granny, who wants it very much. Those old folks project a tour to Switzerland in the Summer, did I tell you? And my mother cannot part with the children, who must go too. Where shall I go? . . .

Here comes the proof;—shall I send this letter now or wait till tomorrow, and have something to say? perhaps I shall see William tonight. I am going to Lady Lovelace's drum in Cumberland Place, hard-by Portman Street.

No, I didn't go, but came home and fell asleep after dinner, from nine o'clock till now, which it is eight o'clock in the morning, which I am writing in bed. You are very likely looking at the elms out of window by this time; are they green yet? Our medlar tree is. I was to have gone to the old Miss Berrys' too last night; they were delighted at the allusion in *Punch* to them, in the same number in which you appear mending waistcoats. But Lord what a much better thing going to bed was! and No. 7 completed with great throes and disquiet, only yesterday—seems to me ever so long ago—such a big sleep have I had! . . .

Adelaide Procter would hardly shake hands with me because of my cowardly conduct in the R—— affair, and she told me that I hadn't been to call there since the 28th March last. They keep a journal of visitors; fancy that! I heard the R—— story from the G—— herself and the mother, and can only make out now that the husband is mad and odious. What they are to do is the difficulty; he refuses to allow her a shilling; her picture has been rejected at the Academy, and why I can't see, for there's no English academician's who could equal it, and she must paint to live. I shall give her my mother to do, I think. She looked exceedingly handsome and interesting the other day; pale and grief-stricken, with her enormous hair twirled round her head—and yet, and yet! Will you kiss those little maids for me, I should like to hear their prattle through the door. I am going to kill Mrs. Pendennis presently, and have her ill in this number. Minnie says, "O! papa, do make her well again; she can have a regular doctor and be almost dead, and then will come a homeopathic physician who will make her well you know." It is very pretty to see her with her grandmother. Let us jump up now and go to breakfast with the children.

June 12, 1849.

MY DEAR LADY:

I send a hasty line to say that the good old aunt is still here, and was very glad to see me and another nephew of hers who came by the same train. It's a great comfort to my mother and to her, that my mother should be with her at this last day; and she is preparing to go out of the world, in which she has been living very virtuously for



more than eighty years, as calmly and happily as may be. I don't know how long she may remain, but my duty will be to stay on I suppose, until the end, which the doctor says is very near; though to see her in her bed, cheerful and talking, one would fancy that her summons is not so near as those who are about her imagine. So I shall not see London or my dear friends in it for a few days very likely. Meanwhile will you write me a line here to tell me that you are easier of your pains, and just to give a comfort to your old brother Makepeace.

I suppose I shall do a great deal of my month's work here. I have got a comfortable room at a little snug country inn, such as William would like. I am always thinking about going to see Mrs. Fanshawe at Southampton, about No. 9 of *Pendennis*, and about all sorts of things. I went to see Mrs. Procter, to the City, and to do my business and pay my horrid railroad money. The banker's clerk stopped me and said, "I beg your pardon, Sir, but will you, if you please, tell me the meaning of 'eesthetics,'" which I was very much puzzled to tell—and here comes the boy to say that the note must go this instant to save the post, and so God bless Jane my sister and William my brother.

Written from the Royal oak, Fareham.

From the old shop, 21.

[1849]

Is it pouring with rain at Park Lodge, and the most dismal, wretched, cat and dog day ever seen? O! it's gloomy at 13 Young Street! I have been labouring all day—drawing that is, and doing my plates, till my &s are ready to drop off for weariness. But they must not

stop for yet a little while, and until I have said how do you do to my dear lady and the young folks at Southampton. I hardly had time to know I was gone, and that happy fortnight was over, till this morning. At the train, whom do you think I found? Miss G—— who says she is Blanche Amory, and I think she is Blanche Amory; amiable at times, amusing, clever and depraved. We talked and persiflated all the way to London, and the idea of her will help me to a good chapter, in which I will make Pendennis and Blanche play at being in love, such a wicked false humbugging London love, as two *blasé* London people might act, and half deceive themselves that they were in earnest. That will complete the cycle of Mr. Pen's worldly experiences, and then we will make, or try and make, a good man of him. O! me, we are wicked worldlings most of us, may God better us and cleanse us!

I wonder whether ever again, I shall have such a happy peaceful fortnight as that last! How sunshiny the landscape remains in my mind, I hope for always; and the smiles of dear children. . . . I can hardly see as I write for the eye-water, but it isn't with grief, but for the natural pathos of the thing. How happy your dear regard makes me, how it takes off the solitude and eases it; may it continue, pray God, till your head is white as mine, and our children have children of their own. Instead of being unhappy because that delightful holiday is over or all but over, I intend that the thoughts of it should serve to make me only the more cheerful and help me, please God, to do my duty better. All such pleasures ought to brace and strengthen one against work days, and lo, here they are. I hope you will be immensely punctual at breakfast and dinner, and do all

your business of life with cheerfulness and briskness, after the example of holy Philip Neri, whom you wot of; that is your duty Madame, and mine is to "pursue my high calling;" and so I go back to it with a full grateful heart, and say God bless all. If it hadn't been pouring-o'-rain so, I think I should have gone off to His Reverence at Brighton; so I send him my very best regards, and a whole box full of kisses to the children. Farewell.

To Young J. Kensington. January 18. 1849.

My dear Mr. Brookfield Please to remember that your husband and you are engaged on Monday to your mutual friend

Wm Thackeray  
 author of the 'Balthazar' 'Fanny Hill' &  
 and other books

Note from Thackeray (actual size).

[To Mr. Brookfield.]

25 April 1849.

MY DEAR VIEUX:

Will ye dine with me on Friday at the G? My work will be just over on that day, and bedad, we'll make a night of it, and go to the play. On Thursday I shall dine here and Sunday most *probbly*, and shall we go to Richmond on Sunday? Make your game and send me word.

Ever yours,

W. M. T.



P. S. Having occasion to write to a man in Bloomsbury Place, and to Lady Davy, I mixed up the addresses and am too mean to throw away the envelope, so give you the benefit of the same.

[1849.]

Monday.

My letter to-day, dear lady, must needs be a very short one, for the post goes in half an hour, and I've been occupied all day with my own business and other people's. At three o'clock, just as I was in full work comes a letter from a *protégée* of my mother's, a certain Madame de B. informing me that she, Madame de B., had it in view to commit suicide immediately, unless she could be in some measure relieved (or relieved, which is it?) from her present difficulties. So I have had to post off to this Madame de B., whom I expected to find starving, and instead met a woman a great deal fatter than the most full-fed person need be, and having just had a good dinner; but that didn't prevent her, the confounded old fiend, from abusing the woman who fed her and was good to her, from spoiling the half of a day's work for me, and taking me of a fool's errand. I was quite angry, instead of a corpse perhaps, to find a fat and voluble person who had no more idea of hanging herself to the bed-post than you or I have. However, I got a character in making Madame de B's acquaintance, and some day she will turn up in that inevitable repertory of all one's thoughts and experiences *que vous savez*.

Thence, as it was near, I went to see a sick poetess, who is pining away for love of S—— M——, that you have heard of, and who literally has been brought near

to the grave by that amorous malady. She is very interesting somehow, ghastly pale and thin, recumbent on a sofa, and speaking scarcely above her breath. I wonder though after all, was it the love, or was it the bronchitis, or was it the chest or the spine that was affected? All I know is that Don Saville may have made love to her once, but has tried his hand in other quarters since, and you know one doesn't think the worse of a man of honour for cheating in affairs of the heart. The numbers that I myself have—fiddledee, this is nonsense.

The Reform banquet was very splendid and dull enough. A bad dinner and bad wine, and pretty fair speaking; my friend fat James being among not the least best of the speakers. They all speak in a kind of sing-song or chant, without which I suppose it is impossible for the orator nowadays to pitch his sentences, and Madam, you are aware that the Romans had a pipe when they spoke; not a pipe such as your husband uses, but a pitch-pipe. I wanted to have gone to smoke a last calumet at poor dear old Portman Street, but our speechifiers did not stop till 12.30 and not then; but the best of them had fired off by that time and I came off. Yesterday, after devoting the morning to composition, I went and called on the Rev. W. H. Brookfield, whom I found very busy packing up and wishing me at Jericho, so I went to the Miss Leslie's and Capt'n. Morgan, the American Captain; and then to dine at Hampstead, where the good natured folks took in me and the two young ones. Finally, in the evening to Lady Tennent's, where I have been most remiss in visit-paying, for I like her, and she was a kind old friend to me. To-day I am going to dine with

the Dowager Duchess of Bedford, afterwards to Mrs. Procter's, afterwards to Lady Granville's. Here you have your humble servant's journal, and you see his time is pretty well occupied. I have had a good deal of the children too, and am getting on apace with my number, though I don't like it. Shall I send you some of it? No, I won't, though if I do a very good piece indeed, perhaps I may. I think I shall go to Brighton; I think you will be away six weeks at least; and I hope to hear that my dear lady is well and that she remembers her affectionate old friend

MAKEPEACE.

1849.

[*To Mr. Brookfield*]

MY DEAR VIEUX:

A long walk and stroll in Richmond Park yesterday, a blue followed by a black this morning, have left me calmer, exhausted, but melancholy. I shall dine at the Garrick at seven o'clock or so, and go to the Lyceum afterwards. Come into town if you get this in time and let us go. . . .

Get *David Copperfield*, by Jingo it's beautiful; it beats the yellow chap of this month hollow.

W. M. T.

Will you send me two cigars per bearer? I am working with three pipe-smoking Frenchmen, and I can't smoke their abominations, and I hope Madame is pretty well after her triumphant *début* last night.

[1849]

REFORM CLUB, Tuesday—

MY DEAR LADY:

I write only a word and in the greatest hurry to say I am very well in health. I've been at work, and have written somewhat and done my two plates, which only took two hours; and now that they're done, I feel that I want so to come back to Ryde, I must get a rope or a chain to bind myself down to my desk here.<sup>1</sup> All the world is out of town—Mrs. Procter not at home, perhaps to my visit,—dear kind Kate Perry whom indeed I like with all my heart just packing up to go to Brighton. My Chesterfield loves flown away to Tunbridge Wells, and so I am alone and miss you. I sent your package off to Harry this morning. The lucky rogue! I suppose he will see Madam and all those kind Ryde folks. Tell them if you please how very grateful I am to them for their good nature. I can't help fancying them relations rather than friends.

I got some dinner; at 10½ o'clock I drank to the health of Madame Ma bonne soeur;—I hadn't the courage to go home till past midnight, when all the servants got out of bed to let me in. There was such a heap of letters! I send you a couple which may amuse you. Send me Colonel Ferguson's back, as I must answer him; but I don't think I shall be able to get away in August to Scotland. Who can the excoriated female be who imparts her anguish to me? what raw wound has the whip of the satirist been touching? As I was sitting with my Frenchmen at 3 o'clock, I thought

<sup>1</sup> Mr. Thackeray had been spending a few days at Ryde with my brother and his wife, where I was staying.

to myself O Lor! Mr. Makepeace, how much better you were off yesterday!

Good bye dear lady, God bless every kind person of all those who love you.—I feel here, you must know, just as I used five and twenty years ago at school, the day after coming back from the holidays. If you have nothing to say to me, pray write; if you have something, of course you will. Good bye, shake hands, I am always my dear lady's sincere

W. M. T.

[1849]

Last night was a dinner at Spencer Cowper's, the man who used to be called the fortunate youth some few years back, when £10,000, or perhaps £20,000 a year, was suddenly left him by a distant relative, and when he was without a guinea in the world. It was a Sybaritic repast, in a magnificent apartment, and we were all of us young voluptuaries of fashion. There were portraits of Louis Quatorze ladies round the room (I was going to say *salle à manger*, but room after all is as good a word). We sat in the comfortablest arm chairs, and valets went round every instant filling our glasses with the most exquisite liquors. The glasses were as big as at Kinglake's dinner—do you remember Kinglake's feast, Ma'am? Then we adjourned into wadded drawing rooms, all over sofas and lighted with a hundred candles, where smoking was practised, and we enjoyed a pleasant and lively conversation, carried on in the 2 languages of which we young dogs are perfect masters. As I came away at midnight I saw C.'s carriage lamps blazing in the courtyard, keeping watch until the fortunate youth should come out to pay a visit

to some Becky no doubt. The young men were clever, very frank and gentlemenlike; one, rather well-read; quite as pleasant companions as one deserves to meet, and as for your humble servant, he saw a chapter or two of Pendennis in some of them.

I am going with M. to-day, to see Alexis the somnambulist. She came yesterday evening and talked to me for two hours before dinner. I astonished her by finding out her secrets by some of those hits *que vous savez*—Look, here is a bit of paper with a note to her actually commenced in reply to my dearest William,—but I couldn't get out my dearest M. in return, and stopped at "My"—. But I like her better than I did,—and begin to make allowances for a woman of great talents married to a stupid, generous, obstinate, devoted heavy dragoon, thirty years her senior. My dear old mother with her imperial manner tried to take the command of both of them, and was always anxious to make them understand that I was the divinest creature in the world, whose shoestrings neither of them was fit to tie. Hence bickerings, hatreds, secret jealousies and open revolt, and I can fancy them both worked up to a pitch of hatred of me, that my success in life must have rendered only more bitter.

But about Alexis—this wonder of wonders reads letters and tells you their contents and the names of their authors without even thinking of opening the seal; and I want you very much, if you please, and instantly on receipt of this to send me a bit of your hair that I may have a consultation on it. Mind you, I don't want it for myself; I pledge you my word I'll burn it, or give you back every single hair. . . . but do if you please, mum, gratify my curiosity in this matter and consult



the soothsayer regarding you. M. showed him letters, and vows he is right in every particular. And as I sha'n't be very long here I propose by return of post, for this favour.

Are you going to dine at Lansdowne House on Saturday? The post is come in and brought me an invitation, and a letter from my Ma, and my daughters, but none from my sister. Are you ill again, dear lady? Don't be ill, God bless you—good bye. I shall write again if you please, but I sha'n't be long before I come. Don't be ill, I am afraid you are. You hav'n't been to Kensington. My love to Mr. Williams, farewell, and write tomorrow.

1849.

[*To Mr. Brookfield*]

MY DEAR VIEUX:

If you come home in any decent time I wish you would go off to poor Mrs. Crowe at Hampstead.<sup>1</sup> A letter has just come, from Eugenie, who describes the poor lady as low, wretched, and hysterical—she may drop. Now a word or two of kindness from a black coat might make all the difference to her, and who so able to administer as your reverence? I am going out myself to laugh, talk and to the best of my ability, soothe and cheer her; but the professional man is the best, depend upon it, and I wish you would stretch a point in order to see her.

Yours till this evening.

<sup>1</sup> Mrs. Crowe, mother of Eyre Crowe, the well-known artist, who went with Mr. Thackeray to America on his first tour there, and who was always one of his most faithful friends.



[1849],

[*To Mr. Brookfield*]

MY DEAR VIEUX:

I wish you would go and call upon Lady Ashburton. Twice Ashburton has told me that she wants to make your acquaintance, and twice remarked that it would be but an act of politeness in you to call on a lady in distress, who wants your services. Both times I have said that you are uncommonly proud and shy, and last night told him he had best call on you, which he said he should hasten to do. But surely you might stretch a leg over the barrier when there's a lady actually beckoning to you to come over, and such an uncommonly good dinner laid on the other side. There was a vacant place yesterday, as you might have had, and such a company of jolly dogs, St. Davids, Hallam sen'r and ever so many more of our set. Do come if you can, and believe me to be yours,

A. PENDENNIS, MAJOR H.P.

*To the Rev. W. H. Brookfield.*

Monday.

MY DEAR VIEUX:

A. Sterling<sup>1</sup> dines with me at the Garrick at seven on Friday; I hope you will come too. And on Friday the 21st. June, Mr. Thackeray requests the pleasure of Mr. and Mrs. Brookfield's and Mr. Henry Hallam's company at dinner at 7.30 to meet Sir Alexander and

<sup>1</sup> A. Sterling, brother to John Sterling of whom Carlyle wrote the life.

Lady Duff Gordon, Sir Henry and Lady De Bathe &c. &c. I hope you will both come to this, please; you ought to acknowledge the kindness of the key,<sup>1</sup> and those kind Gordons will like to see you.

About 1849.

MY DEAR LADY:

A note comes asking me to dine tomorrow with *Mr. Benedict*,<sup>2</sup> close by you at No. 2 Manchester Square, to meet Mdme Jenny Lind. I reply that a lady is coming to dine with my mother, whom I must of course meet, but that I hope Mrs. B. will allow me to come to her in the evening with my mamma and this lady under each arm, and I promise they will look and behave well. Now suppose Mrs. S. and I were to come and dine with you, or my mother alone, if you liked to have her better; yes, that would be best, and I could come at nine o'clock and accompany you to the Swedish nightingale.

I am as usual

Your obedient servant

CLARENCE BULBUL.

[1849]

MY DEAR LADY:

It was begun, "dear Sir," to somebody of the other sex. I think it is just possible, that Mr. William on returning to-day, may like to have his wife to himself, and that the appearance of my eternal countenance might be a bore, hence I stay away. . . .

<sup>1</sup> The key of the Portman Square Garden which was kindly lent to me.

<sup>2</sup> Mr. Benedict, the late lamented and kindly musician, Sir Julius Benedict.

And about tomorrow, the birthday of my now motherless daughter, Miss Annie. Will you come out,—being as I must consider you, if you please, the children's aunt,—at two, or three o'clock, or so, and take innocent pleasures with them, such as the Coliseum and the Zoological Gardens? and are you free so as to give them some dinner or tea in the evening? I dine out myself at 8 o'clock, and should like them to share innocent pleasures with their relation.

My mother writes from Fareham that the old great aunt is better, and will not depart probably yet awhile.

And now concerning Monday. You two must please remember that you are engaged to this house at seven. I have written to remind the Scotts, to ask the Pollocks, and the Carlyles are coming.

And now with regard to this evening, I dine in Westbourne Terrace, then I must go to Marshall's in Eaton Square and then to Mrs. Sartoris, where I don't expect to see you; but if a gentleman of the name of W. H. B. should have a mind to come, we might &c. &c.

Madam, I hope you have had a pleasant walk on Clapham's breezy common, and that you are pretty well. I myself was very quiet, went with the children to Hampstead, and then to the Opera, and only one party. I am writing at the Reform Club, until four o'clock, when I have an engagement with O! such a charming person, and *tête-à-tête* too. Well, it's with the dentist's arm chair, but I should like to have the above queries satisfactorily answered, and am always Madam's

W. M. T.

13 July 1849

From Brighton.

Now for to go to begin that long letter which I have a right to send you, after keeping silence, or the next thing to silence, for a whole week. As I have nothing to tell about, it is the more likely to be longer and funnier—no, not funnier, for I believe I am generally most funny when I am most melancholy,—and who can be melancholy with such air, ocean and sunshine? not if I were going to be hanged tomorrow could I afford to be anything but exceedingly lazy, hungry and comfortable. Why is a day's Brighton the best of doctors? I don't mean this for a riddle, but I got up hungry, and have been yawning in the sun like a fat *lazzarone*, with great happiness all day. I have got a window with a magnificent prospect, a fresh sea breeze blowing in, such a blue sea yonder as can scarcely be beat by the Naples or the Mediterranean blue; and have passed the main part of the morning reading O! such a stupid book, Fanny Hervey, the new *intime* novel of the season, as good as Miss Austen's people say. In two hours I am engaged to dinner in London. Well, I have broken with that place thank Heaven, for a little, and shall only go back to do my plates and to come away. Whither to go? I have a fancy that Ryde in the Isle of Wight would be as nice a place as any for idling, for sketching, for dawdling, and getting health; but the Rev. Mr. Brookfield must determine this for me, and I look to see him here in a day or two.

. . . I wish they had called me sooner to dinner; there's only one man staying at this house, and he asked me at breakfast in a piteous tone, to let him dine

with me. If we were two, he said, the rules of the club would allow us a joint,—as if this luxury would tempt the voluptuary who pens these lines. He has come down here suffering from indigestion, and with a fatal dying look, which I have seen in one or two people before; he rushed wildly upon the joint and devoured it with famished eagerness. He said he had been curate of St. James, Westminster,—whereupon I asked if he knew my friend Brookfield. “My successor,” says he, “a very able man, very good fellow, married a very nice woman.” Upon my word he said all this, and of course it was not my business to contradict him. He said, no, he didn’t say, but the waiter said, without my asking, that his name was Mr. Palmer; and then he asked if Brookfield had any children, so I said I believed not, and began to ask about his own children. How queer it seemed to be talking in this way, and what 2½d incidents to tell; but there are no others; nobody is here. The paper this morning announced the death of dear old Horace Smith,<sup>1</sup> that good serene old man, who went out of the world in charity with all in it, and having shown through his life, as far as I knew it, quite a delightful love of God’s works and creatures,—a true, loyal, Christian man. So was Morier, of a different order, but possessing that precious natural quality of love, which is awarded to some lucky minds such as these, Charles Lambs, and one or two more in our trade; to many amongst the parsons I think; to a friend of yours by the name of Makepeace, perhaps, but not unalloyed to this one. O! God purify it, and make my

<sup>1</sup> Horace Smith and his brother were the authors of “Rejected Addresses.” The two Miss Horace Smiths are still living at Brighton, where Mr. Thackeray speaks of meeting them after his illness. Their society is still much sought after.





In the Nursery at Clevedon Court


From the Clevedon Drawings





heart clean. After dinner and a drive on the sea shore, I came home to an evening's reading which took place as follows—

one. O God purify it, and make my heart clean. After dinner and a drive on the sea shore I came home to an evening's reading which took place as follows—



It is always so with my good intentions, and I woke about dawn and found it was quite time to go to bed. But the solitude and idleness I think is both cheerful & whole some. I've a mind to stay on here and begin to hope I shall write a stronger number of Pendennis than some of the last ones have been.

It is always so with my good intentions, and I woke about dawn, and found it was quite time to go to bed. But the solitude and idleness I think is both cheerful and wholesome. I've a mind to stay on here, and begin to hope I shall write a stronger number of Pendennis than some of the last ones have been. The Clevedon plan was abandoned before I came away; some place in S. Wales, I forget what, was fixed upon by the old folks. I would go with them, but one has neither the advantage of society nor of being alone, and it is best to follow my own ways. What a flood of egotism is being poured out on you! Well, I do think of some other people in the world besides myself.

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1849.

BRIGHTON, Saturday—Monday.

Thank you for your letter, dear Mrs. Brookfield; it made this gay place look twice as gay yesterday when I got it. Last night when I had come home to work, two men spied a light in my room, and came in and began smoking. They talked about racing and the odds all the time. One of them I am happy to say is a lord, and the other a Brighton buck. When they were gone (and indeed I listened to them with a great deal of pleasure for I like to hear people of all sorts,) at midnight, and in the quiet I read your letter over again, and one from Miss Annie, and from my dear old mother, who is to come on the 12th. and whose heart is yearning for her children. I must be at home to receive her, and some days, ten or so at least, to make her comfortable, so with many thanks for Mrs. Elton's invitation, I must decline it for the present if you please. You may be sure I went the very first thing to Virginia and her sisters, who were very kind to me, and I think are very fond of me, and their talk and beauty consoled me, for my heart was very sore and I was ill and out of spirits. A change, a fine air, a wonderful sunshine and moonlight, and a great Spectacle of happy people perpetually rolling by, has done me all the good in the world, and then one of the Miss Smiths<sup>1</sup> told me a story which is the very thing for the beginning of

<sup>1</sup> The Miss Smiths here referred to are the daughters of the late Horace Smith, author of "Rejected Addresses."

The Virginia here mentioned was the beautiful Miss Pattle, then in her earliest youth, and who is now the widow of the late Earl Somers. In those days she lived with her sister and her husband, Mr. and Mrs. Thoby Prinsep, at Little Holland House, Kensington, where they gathered around them a charming society and where Mr. Thackeray was ever welcomed, almost as one of the family. Their garden parties will ever be remembered.

Pendennis, which is actually begun and in progress. This is a comical beginning rather. The other, which I didn't like was sentimental, and will yet come in very well after the startling comical business has been played off. See how beautifully I have put stops to the last sentence, and crossed the t's and dotted the i's! It was written four hours ago, before dinner, before Jullien's concert, before a walk by the sea shore.—I have been thinking what a number of ladies, and gentlemen too, live like you just now, in a smart papered rooms, with rats gnawing behind the wainscot; Be hanged to the rats, but they are a sort of company. You must have a poker ready, and if the rats come out, *bang!* beat them on the head. This is an allegory, why, it would work up into a little moral poem if you chose to write it. Jullien was splendid in his white waistcoat, and played famous easy music which anybody may comprehend and like. There was a delightful cornet à piston, (mark the accent on the a). The fact is I am thinking about something else all the while and am very tired and weary, but I thought I would like to say good night to you, and what news shall I give you just for the last? Well then, Miss Virginia is gone away, not to come back while I am here. Good night, ma'am, if you please.

. . . Being entirely occupied with my two new friends, Mrs. Pendennis and her son Mr. Arthur Pendennis, I got up very early again this morning, and was with them for more than two hours before breakfast. He is a very good natured generous young fellow, and I begin to like him considerably. I wonder whether he is interesting to me from selfish reasons and because I fancy we resemble each other in many points, and whether I can get the public to like him too? We

had the most magnificent sunshine Sunday, and I passed the evening very rationally with Mr. Fonblanque and Mr. Sheil, a great orator of whom perhaps you have heard, at present lying here afflicted with gout, and with such an Irish wife. Never was a truer saying than that those people are foreigners. They have neither English notions, manners, nor morals. I mean what is right and natural to them, is absurd and unreasonable to us. It was as good as Mrs. O'Dowd to hear Mrs. Sheil interrupt her Richard and give her opinions on the state of Ireland, to those two great, hard-headed, keen, accomplished men of the world. Richard listened to her foolishness with admirable forbearance and good humour. I am afraid I don't respect your sex enough, though. Yes I do, when they are occupied with loving and sentiment rather than with other business of life.

I had a mind to send you a weekly paper containing contemptuous remarks regarding an author of your acquaintance. I don't know who this critic is, but he always has a shot at me once a month, and I bet a guinea he is an Irishman.

So we have got the cholera. Are you looking out for a visit? Did you try the Stethoscope, and after listening at your chest, did it say that your lungs were sore?

*Fragment.*

[1849.]

I am going to dine at the Berrys to-day and to Lady Ashburton's at night. I dined at home three days running, think of that. This is my news, it isn't much is it? I have written a wicked number of *Pendennis*, but like

it rather, it has a good moral, I believe, although to some it may appear naughty. Big Higgins<sup>1</sup> who dined with me yesterday offered me, what do you think? "If" says he, "you are tired and want to lie fallow for a year, come to me for the money. I have much more than I want." Wasn't it kind? I like to hear and to tell of kind things.

Wednesday. 1849.

What have I been doing since these many days? I hardly know. I have written such a stupid number of *Pendennis* in consequence of not seeing you, that I shall be ruined if you are to stay away much longer. . . . Has William written to you about our trip to Hampstead on Sunday? It was very pleasant. We went first to St. Mark's church, where I always thought you went, but where the pew opener had never heard of such a person as Mrs. J. O. B.; and having heard a jolly and perfectly stupid sermon, walked over Primrose Hill to the Crowes', where His Reverence gave Mrs. Crowe half an hour's private talk, whilst I was talking under the blossoming apple tree about newspapers to Monsieur Crowe. Well, Mrs. Crowe was delighted with William and his manner of *discoorsing* her; and indeed though I say it that shouldn't, from what he said afterwards, and from what we have often talked over pipes in private, that is a pious and kind soul. I mean his, and calculated to soothe and comfort and appreciate and elevate so to speak out of despair, many a soul that your more tremendous, rigorous divines would leave on the way side, where sin, that robber, had left them half killed. I will

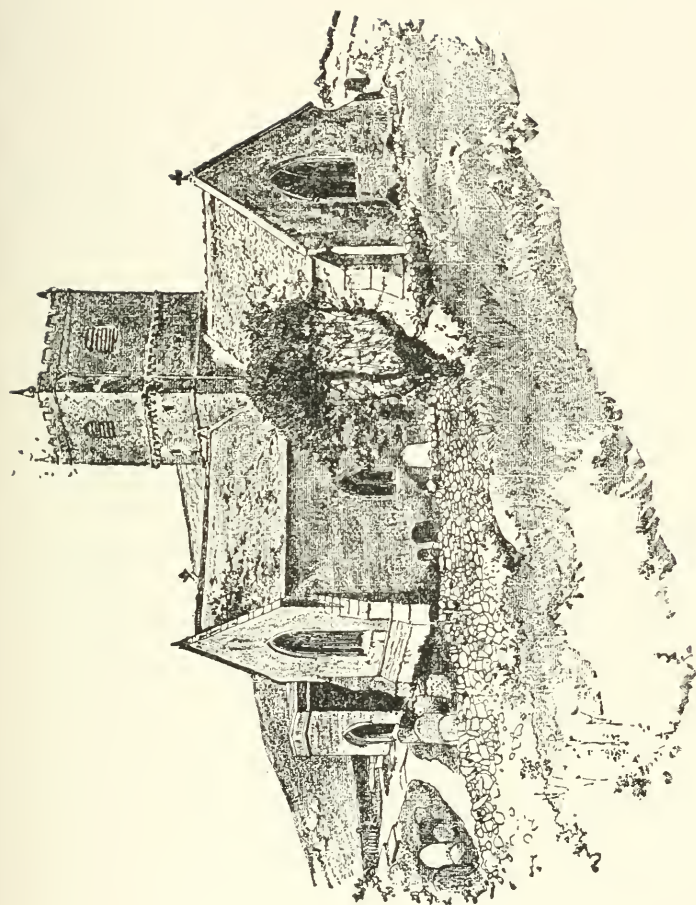
<sup>1</sup> Big Higgins—the well-known writer under the signature of Jacob Omnium.



have a Samaritan parson when I fall among thieves. You, dear lady, may send for an ascetic if you like; what is he to find wrong in you?

I have talked to my mother about her going to Paris with the children, she is very much pleased at the notion, and it won't be very lonely to me. I shall be alone for some months at any rate, and vow and swear I'll save money. . . . Have you read Dickens? O! it is charming! brave Dickens! It has some of his very prettiest touches—those inimitable Dickens touches which make such a great man of him; and the reading of the book has done another author a great deal of good. In the first place it pleases the other author to see that Dickens, who has long left off alluding to the A.'s works, has been copying the O. A., and greatly simplifying his style, and overcoming the use of fine words. By this the public will be the gainer and *David Copperfield* will be improved by taking a lesson from *Vanity Fair*. Secondly it has put me upon my metal; for ah! Madame, all the metal was out of me and I have been dreadfully and curiously cast down this month past. I say, secondly, it has put me on my metal and made me feel I must do something; that I have fame and name and family to support. . . .

I have just come away from a dismal sight; Gore House full of snobs looking at the furniture. Foul Jews; odious bombazine women, who drove up in mysterious flys which they had hired, the wretches, to be fined, so as to come in state to a fashionable lounge; brutes keeping their hats on in the kind old drawing room,—I longed to knock some of them off, and say "Sir, be civil in a lady's room." . . . There was one of the servants there, not a powdered one, but a butler, a *whatdyoucallit*. My heart melted towards him and I



Clevedon Church





gave him a pound, Ah! it was a strange, sad picture of *Vanity Fair*. My mind is all boiling up with it; indeed, it is in a queer state. . . . I give my best remembrances to all at Clevedon Court.

[30th *June* 1849.]

MY DEAR LADY:

I have 2 opera boxes for tonight—a pit box—for the Huguenots at Covent Garden—where there is no ballet, and where you might sit and see this grand opera in great ease and quiet. Will you please to say if you will have it and I will send or bring it.

Or if Miss Hallam dines with you, may I come afterwards to tea? Say yes or no; I sha'n't be offended, only best pleased of course with yes. I am engaged on Monday Tuesday and Wednesday nights, so if you go away on Thursday I shall have no chance of seeing you again for ever so long.

I was to breakfast with Mr. Rogers this morning but he played me false.

Good bye

W. M. T.

Fragment.

21 July 1849.

[*To Mr. Brookfield.*]

Adelaide Procter has sent me the most elegant velvet purse, embroidered with my initials, and forget-me-nots on the other side. I received this peace-offering with a gentle heart; one must not lose old friends at our time of life, and if one has offended them one must try and try until they are brought back. . . .

Mrs. Powell, the lady I asked you to stir about, has got the place of matron of the Governesses, a house and perquisites, and 100 a year, an immense thing for a woman with nothing.

On the 30th June, the day you went, Rogers threw me over for breakfast, and to-day comes the most lamentable letter of excuse. Yesterday, the day madame went away, the Strutts asked me to Greenwich, and when I got there, no dinner. Another most pathetic letter of excuse. These must be answered in a witty manner, so must Miss Procter, for the purse; so must Mrs. Alfred Montgomery, who offers a dinner on Monday; so must two more, and I must write that *demnition* Mr. Browne before evensong.

From the *Punch* office, where I'm come for to go to dress, to dine with the Lord mayor; but I have nothing to say but that I am yours, my dear old friend, affectionately,

W. M. T.

Fragment.

[1849]

I was to go to Mrs. Montgomery's at this hour of 10.30, but it must be the contrary, that is, Mrs. Procter's. I wrote Adelaide her letter for the purse, and instead of thanking her much, only discoursed about old age, disappointment, death, and melancholy.

The old people are charming at home, with their kindness. They are going away at the end of the week, somewhere, they don't say where, with the children. The dear old step-father moves me rather the most, he is so gentle and good humoured. Last night Harry came to dinner, and being Sunday there was none, and

none to be had, and we went to the tavern hard-bye, where he didn't eat a bit. I did. . . .

At Procter's was not furiously amusing—the eternal G. bores one. Her parents were of course there, the papa with a suspicious looking little order in his button hole, and a *chevalier d'industrie* air, which I can't get over. E. didn't sing, but on the other hand Mrs. — did. She was passionate, she was enthusiastic, she was sublime, she was tender. There was one note that she kept so long, that I protest I had time to think about my affairs, to have a little nap, and to awake much refreshed, while it was going on still. At another time, overcome by almost unutterable tenderness, she piped so low, that it's a wonder one could hear at all. In a word, she was *mirobolante*, the most artless, affected, good-natured, absurd, clever creature possible. When she had crushed G. who stood by the piano hating her, and paying her the most profound compliments—she tripped off on my arm to the cab in waiting. I like that absurd kind creature.

Drums are beating in various quarters for parties yet to come off, but I am refusing any more, being quite done up. I am thinking of sending the old and young folks to Clevedon, I am sure Mrs. Robbins and Mrs. Parr will be kind to them, won't they?

[During an illness, August 1849]

No. I.

63 East Street, Brighton.

Yesterday I had the courage to fly to Brighton, I have got a most beautiful lodging, and had a delightful

sleep. I write a line at seven o'clock of the morning to tell you these good news. G b y.—

No. 2.

63 East Street Brighton.

This morning's, you know, wasn't a letter, only to tell you that I was pretty well after my travels; and after the letter was gone, thinks I, the handwriting is so bad and shaky, she will think I am worse, and only write fibs to try and soothe her. But the cause of the bad writing was a bad pen, and impossible ink. See how different this is, though I have not much to say now, only that I have been sitting on the chain pier in a bath chair for two hours, and feel greatly invigorated and pleasantly tired by the wholesome sea breezes. Shall I be asleep in two minutes I wonder? I think I will try, I think snoring is better than writing. Come, let us try a little doze; a comfortable little doze of a quarter of an hour.

Since then, a somewhat fatiguing visit from the Miss Smiths, who are all kindness, and look very pretty in their mourning.<sup>1</sup> I found acquaintances on the pier too, and my chair anchored alongside of that of a very interesting nice little woman, Mrs. Whitmore, so that there was more talkee-talkee. Well, I won't go on writing any more about my ailments, and dozes and fatigues; but sick folks are abominably selfish; sick men that is, and so God bless my dear lady.

W. M. T.

Thursday.

I cannot write you long, dear lady; I have two notes to my mother daily, and a long one to Elliotson, &c.; but

<sup>1</sup> Horace Smith died 12th July, 1849.

I was very much amused by your wicked little note wh. I received at Taunton duly I went afterwards  
 to Exeter, & then—O then! I went on to Clifton where I spent nearly two days very agreeably at the house of my  
 friends Mr. and Mrs. Parr. Mrs. P. is a daughter of Sir Charles Elton of Clevedon Court, Bart. A very pleasing  
 person was staying at her house, a Mrs. Bloomfield, or some such name: her husband a clergyman & School In-  
 spector, very pleasant too. Your amiable friends Lord and Lady Melgund came back in the train with yours ever  
 W. M. T.

My dear Mrs. Elliot,  
 I was very much amused by your wicked little note wh. I received at Taunton duly I went afterwards  
 to Exeter, & then—O then! I went on to Clifton where I spent nearly two days very agreeably at the house of my  
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 W. M. T.

Note sent by Thackeray to Mrs. Elliot

KENSINGTON, Wednesday.

MY DEAR MRS. ELLIOT,

I was very much amused by your wicked little note, which I received at Taunton duly. I went afterwards  
 to Exeter, & then—O then! I went on to Clifton where I spent nearly two days very agreeably at the house of my  
 friends Mr. and Mrs. Parr. Mrs. P. is a daughter of Sir Charles Elton of Clevedon Court, Bart. A very pleasing  
 person was staying at her house, a Mrs. Bloomfield, or some such name: her husband a clergyman & School In-  
 spector, very pleasant too. Your amiable friends Lord and Lady Melgund came back in the train with yours ever  
 W. M. T.





I am getting on *doucement*, like the change of air exceedingly, the salt water baths, and the bath-chair journeys to the pier where it is almost as fresh as being at sea. But do you go on writing, please, and as often as you can; for it does me good to get kind letters. God bless you and good-night, is all I can say now, with my love to his Reverence from

W. M. T.

[*Paris, Feb. 1849*]

MY DEAR LADY:

I have been to see a great character to-day and another still greater yesterday. To-day was Jules Janin, whose books you never read, nor do I suppose you could very well. He is the critic of the *Journal des Débats* and has made his weekly *feuilleton* famous throughout Europe—He does not know a word of English, but he translated *Sterne* and I think *Clarissa Harlowe*. One week, having no theatres to describe in his *feuilleton*, or no other subject handy, he described his own marriage, which took place in fact that week, and absolutely made a present of his sensations to all the European public. He has the most wonderful verve, humour, oddity, honesty, *bonhomie*. He was ill with the gout, or recovering perhaps; but bounced about the room, gesticulating, joking, gasconading, quoting Latin, pulling out his books which are very handsome, and tossing about his curling brown hair;—a magnificent jolly intelligent face such as would suit Pan I should think, a flood of humorous, rich, jovial talk. And now I have described this, how are you to have the least idea of him.—I dare say it is not a bit like him. He recommended me to read

Diderot; which I have been reading in at his recommendation; and that is a remarkable sentimental cynic, too; in his way of thinking and sudden humours not unlike—not unlike Mr. Bowes of the Chatteris Theatre. I can fancy Harry Pendennis and him seated on the bridge and talking of their mutual mishaps;—no Arthur Pendennis the boy's name is! I shall be forgetting my own next. But mind you, my similes don't go any further: and I hope you don't go for to fancy that you know anybody like Miss Fotheringay—you don't suppose that I think that you have no heart, do you? But there's many a woman who has none, and about whom men go crazy;—such was the other character I saw yesterday. We had a long talk in which she showed me her interior, and I inspected it and left it in a state of wonderment which I can't describe. . . .

She is kind, frank, open-handed, not very refined, with a warm outpouring of language; and thinks herself the most feeling creature in the world. The way in which she fascinates some people is quite extraordinary. She affected me by telling me of an old friend of ours in the country—Dr. Portman's daughter indeed, who was a parson in our parts—who died of consumption the other day after leading the purest and saintliest life, and who after she had received the sacrament read over her friend's letter and actually died with it on the bed. Her husband adores her; he is an old cavalry Colonel of sixty, and the poor fellow away now in India, and yearning after her writes her yards and yards of the most tender, submissive, frantic letters; five or six other men are crazy about her. She trotted them all out, one after another before me last night; not humourously, I mean, nor making fun of them; but complacently, describing

their adoration for her and acquiescing in their opinion of herself. Friends, lover, husband, she coaxes them all; and no more cares for them than worthy Miss Fotheringay did.—Oh! Becky is a trifle to her; and I am sure I might draw her picture and she would never know in the least that it was herself. I suppose I did not fall in love with her myself because we were brought up together; she was a very simple generous creature then.

*Tuesday.* Friend came in as I was writing last night, perhaps in time to stop my chattering; but I am *encore tout émerveillé de ma cousine*. By all the Gods! I never had the opportunity of inspecting such a naturalness and coquetry; not that I suppose that there are not many such women; but I have only myself known one or two women intimately, and I daresay the novelty would wear off if I knew more. I had the *Revue des 2 mondes* and the *Journal des Débats* to dinner; and what do you think by way of a delicate attention the *chef* served us up? Mock-turtle soup again, and uncommonly good it was too. After dinner I went to a ball at the prefecture of Police; the most splendid apartments I ever saw in my life. Such lights, pillars, marble, hangings, carvings, and gildings. I am sure King Belshazzar could not have been more magnificently lodged.—There must have been 15 hundred people, of whom I did not know one single soul. I am surprised that the people did not faint in the Saloons, which were like burning fiery furnaces; but there they were dancing and tripping away, ogling and flirting, and I suppose not finding the place a bit inconveniently warm. The women were very queer looking bodies for the most, I thought, but the men dandies every one, fierce and trim with curling little mustachios. I felt dimly that I was 3 inches taller than any body else

in the room but I hoped that nobody took notice of me. There was a rush for ices at a footman who brought those refreshments which was perfectly terrific.—They were scattered melting over the heads of the crowd, as I ran out of it in a panic. There was an old British dowager with two daughters seated up against a wall very dowdy and sad, poor old lady; I wonder what she wanted there and whether that was what she called pleasure. I went to see William's old friend and mine, Bowes; he has forty thousand a year and palaces in the country, and here is a manager of a Theatre of Variétés, and his talk was about actors and coulisses all the time of our interview. I wish it could be the last, but he has made me promise to dine with him, and go I must, to be killed by his melancholy gentlemanlikeness. I think that is all I did yesterday. Dear lady, I am pained at your having been unwell; I thought you must have been, when Saturday came without any letter. There wont be one today I bet twopence. I am going to a lecture at the Institute; a lecture on Burns by M. Chasles, who is professor of English literature. What a course of lionizing, isn't it? But it must stop; for is not the month the shortest of months? I went to see my old haunts when I came to Paris 13 years ago, and made believe to be a painter,—just after I was ruined and before I fell in love and took to marriage and writing. It was a very jolly time, I was as poor as Job and sketched away most abominably, but pretty contented; and we used to meet in each others little rooms and talk about art and some pipes and drink bad brandy and water.—That awful habit still remains, but where is art, that dear mistress whom I loved, though in a very indolent capricious manner, but with a real sincerity?—I see her far, very far

off. I jilted her, I know it very well; but you see it was Fate ordained *that* marriage should never take place; and forced me to take on with another lady, two other ladies, three other ladies; I mean the muse and my wife &c. &c.

Well you are very good to listen to all this egotistic prattle, *chère soeur*, *si douce et si bonne*. I have no reason to be ashamed of my loves, seeing that all three are quite lawful. Did you go to see my people yesterday? Some day when his reverence is away, will you have the children? and not, if you please, be so vain as to fancy that you can't amuse them or that they will be bored in your house. They must and shall be fond of you, if you please. Alfred's open mouth as he looked at the broken bottle and spilt wine must have been a grand picture of agony.

I couldn't find the lecture room at the Institute, so I went to the Louvre instead, and took a feast with the statues and pictures. The Venus of Milo is the grandest figure of figures. The wave of the lines of the figure, whenever seen, fills my senses with pleasure. What is it which so charms, satisfies one, in certain lines? O! the man who achieved that statue was a beautiful genius. I have been sitting thinking of it these 10 minutes in a delightful sensuous rumination. The Colours of the Titian pictures comfort one's eyes similarly; and after these feasts, which wouldn't please my lady very much I daresay, being I should think too earthly for you, I went and looked at a picture I usedn't to care much for in old days, an angel saluting a Virgin and child by Pietro Cortona,—a sweet smiling angel with a lily in her hands, looking so tender and gentle I wished that instant to make a copy of it, and do it beautifully,



which I can't, and present it to somebody on Lady-day. —There now, just fancy it is done, and presented in a neat compliment, and hung up in your room—a pretty piece—dainty and devotional?—I drove about with——, and wondered at her more and more.—She is come to “my dearest William” now: though she doesn't care a fig for me.—She told me astonishing things, showed me a letter in which every word was true and which was a fib from beginning to end;—A miracle of deception;—flattered, fondled, coaxed—O! she was worth coming to Paris for! . . . Pray God to keep us simple. I have never looked at anything in my life which has so amazed me. Why, this is as good, almost, as if I had you to talk to. Let us go out and have another walk.

### Fragment

[*Paris*, 1849]

Of course in all families the mother is the one to whom the children cling. We don't talk to them, feel with them, love them, occupy ourselves about them as the female does.—We think about our business and pleasure, not theirs. Why do I trouble you with these perplexities? If I mayn't tell you what I feel, what is the use of a friend? That's why I would rather have a sad letter from you, or a short one if you are tired and unwell, than a sham-gay one—and I don't subscribe at all to the doctrine of “striving to be cheerful”. *A quoi bon*, convulsive grins and humbugging good-humour? Let us have a reasonable cheerfulness, and melancholy too, if there is occasion for it—and no more hypocrisy in life than need be.

We had a pleasant enough visit to Versailles, and then I went to see old Halliday, and then to see old Bess, and to sit with the sick Tom Fraser. I spend my days so, and upon my word ought to get some reward for being so virtuous.

On Sunday I took a carriage and went to S. in the country. The jolly old nurse who has been in the Ricketts family 120 years or more or less, talked about Miss Rosa, late M<sup>rs</sup> Fanshawe, and remembers her the flower of that branch of the family, and exceedingly pretty and with a most lovely complexion.—And then I told them what a lovely jewel the present Miss Rosa was; and how very fond I was of her mamma;—and so we had a tolerably pleasant afternoon;—and I came back and sat again with Mr. Thomas Fraser. Yesterday there was a pretty little English dance next door at Mrs. Errington's, and an English country dance being proposed, one of the young bucks good-naturedly took a fiddle and played very well too, and I had for a partner Madame Gudin, the painter's wife, I think I mentioned her to you, didn't I?

She is a daughter of Lord James Hay—a very fair complexion and jolly face, and so with the greatest fear and trepidation (for I never could understand a figure) I asked her—and she refused because she tells me that she is too ill, and I am sure I was very glad to be out of the business.

I went to see a play last night, and the new comedian Mademoiselle Brohan of whom all the world is talking, a beautiful young woman of 17 looking 25 and—I thought—vulgar, intensely affected, and with a kind of stupid intelligence that passes for real wit with the pit-tites, who applauded with immense enthusiasm all her



smiles and shrugs and gestures and ogles. But they wouldn't have admired her if she hadn't been so beautiful, if her eyes weren't bright and her charms undeniable.—I was asked to beg some of the young English Seigneurs here to go to an Actress ball, where there was to be a great deal of Parisian beauty, which a cosmophile ought to see perhaps as well as any other phase of society.—But I refused Madame Osy's ball—my grey head has no call to show amongst these young ones, and, as in the next novel we are to have none but good characters—what is the use of examining folks who are quite otherwise. Meanwhile, and for 10 days more, I must do my duty and go out feeling deucedly lonely in the midst of the racketting and jigging. I am engaged to dinner for the next 3 days, and on Friday when I had hoped to be at home—my mother has a tea-party, and asked trembling (for she is awfully afraid of me) whether I would come—Of course I'll go.—

W. M. T.

[*Paris*, 1849]

They all got a great shock they told me, by reading in the *Galvani*, that W. M. Thackeray was dead, and that it was I. Indeed two W. Thackerays have died within the last month. *Eh bien?* There's a glum sort of humour in all this I think, and I grin like a skull.—As I sent you a letter to my Mamma, here is a sermon to Annie. You will please put it in the post for me? I think about my dear honest old Fatty, with the greatest regard and confidence. I hope, please God, she will be kept to be a companion and friend to me. You see I work in the Herschell.

Sunday 2 Sept.

Madame's letter made a very agreeable appearance before the breakfast table this morning when I entered that apartment at 11 o'clock. I don't know how I managed to sleep so much, but such was the fact - after a fine boiling hot day, the idle part of the week was spent on the sofa, a little in the Tuilleries gardens where I made a sketch that is not a masterpiece but perhaps Madame will like to see it: and the evening very merrily with the *Revue* Chronicle the *Journal des Debats* and Jules Janin at a jolly little restaurant, in the Champs Elysees at the sign of the Petit Moulin Rouge. We had a private room & drank small wine very gaily looking out into a garden full of green arbours, in almost every one of which were gentlemen & ladies in couples come to dine au frais, and afterwards to go & dance at the neighbouring dancing garden of Mabilly. Fiddlers and singers came and performed for us: and who knows I should have gone to Mabilly too, but there came down a tremendous thunder storm with flashes of lightning to illuminate it, we sent the little couples out of the arbours, and put out all the lights of Mabilly. The day before I passed with my Aunt & cousins, who are not so pretty as some members of the family; but are dear good people with a fine sense of fun and we were very happy until the arrival of two newly married snobs, whose happiness disgusted

me and drove me home early, to find 3 acquaintances smoking in  
the moonlight at the hotel door, who came up and passed the night in  
my rooms - As I forgot, I went to the play first: but only for an hour  
I couldn't stand more than an hour of the farce we made me laugh while  
it lasted, but left a profound black melancholy behind it. Janin said  
last night that life was the greatest of pleasures to him, that every morning  
when he woke he was thankful to be alive (this is very tolerably like him  
that he was always entirely  
happy, and had never known  
any such thing as blue  
devils or repentance or  
safety. I had great fun  
giving him authentic



as much of London. I told him that to see the people boxing in  
the streets was a constant source of amusement to us: that in  
November - you saw every lamp post on London Bridge with a  
man hanging from it who had committed suicide - and he  
believed everything. Did you ever read any of the works of

Janin? - he? Well he has been for 20 years, famous in France: and he on  
his side has never heard of the works of Petrus, nor has anybody else  
here and that is a comfort. I have got very nice zoos but they cost  
10 francs a day: and I began in a dignified manner with a domestique  
de place, but sent him away after two days: for the idea that he was  
in the ante room idly with nothing to do, made my life in my  
own room intolerable; and now I actually take my own letters to the  
post. I went to the Exhibition, <sup>it was</sup> full of portraits of the most hideous  
women, with unconceivable spots on their faces of wh. I think I've told  
you my horror: and scarcely 6 decent pictures in the whole enormous  
collection: but I had never been in the Tuilleries before, and it was  
curious to go through the vast dingy rooms by wh. such a number  
of dynasties have come in & gone out - Louis XVI. Napoleon, Charles  
X. Louis Philippe have all marched in state up the staircase with  
the gilt balustrades, and come tumbling down again presently.  
- Well I would give you an historical disquisition in the Petrus  
manner upon this but reserve it for Punch - for whom on Thursday



an article that I think is quite unexampled for dullness even in that  
journal, and that beats the dullest jeremiad. What a faintly off hand  
salutic rogue I am to be sure - and a gay young dog! I took a  
very great liking and admiration for Clough. He is a real poet  
and a simple affectionate creature. Last year we went to Blenheim  
from Oxford (it was after a stay at Clivedon C - at the seat of Sir  
C - E - n B - t) and I liked him for selling down in the last year  
and beginning to teach a child to read off a bit of Punch w<sup>h</sup> was  
lying on the ground. Subsequently he sent me his poems w<sup>h</sup> were  
rough but contain the real genuine sacred flame I think. He is  
very learned: he has evidently been crossed in love: he gave up  
his fellowship and university prospects on religious scruples. He is  
one of those thinking men, who I daresay will begin to speak out  
before many years are over, and protest against Gothic Christianity.  
- that is I think he is - Did you read in F. Newman's book? There  
speaks a very pious loving humble soul I think, with an ascetic  
continence too - and a beautiful love and reverence - I'm a publican  
and sinner, but I believe ~~for~~ these men are on the true track

Give my love to Harry when you write to him, and to Mrs. Fanshawe and to Missy. I haven't time to transact letters to them to-day, or I should use our traveller who carries this here, and glory in saving 2*f.* by that stratagem. And I'd have you know, Madam, that I wish I was going to dine at Portman Street as I did this day week; but that as I can't, why, I will be a man, and do my duty. *Bon soir* William, *bon soir* Madame.

### A Fragment

[1849]

What you say about Mrs. — being doomed does not affect me very much, I am afraid. I don't see that living is such a benefit, and could find it in my heart pretty readily to have an end of it,—After wasting a deal of opportunities and time and desires in vanitarianism. What is it makes one so blasé and tired I wonder at 38? Is it pain or pleasure? Present solitude or too much company before? both very likely. You see I am here as yesterday, gloomy again, and thrumming on the old egotistical string.—But that I think you would be pleased to have a letter from me dear lady, I'd burn these 2 sheets, or give my blue devils some other outlet than into your kind heart.

Here are some verses which I have been knocking about, and are of the same gloomy tendency. You must know that I was making a drawing which was something like you at first, but ended in a face that is not in the least like yours; whereupon the Poet ever on the watch for incidents began A FAILURE.

## A FAILURE

Beneath this frank and smiling face,  
 You who would look with curious eye  
 The draughtsman's inward mind to spy,  
 Some other lineaments may trace.  
 Ah! many a time I try and try  
 Lady, to represent their grace.

Dear face! The smile with which 'tis lit  
 The mantling blush, the gentle eyes,  
 Each individual feature lies  
 Within my heart so faithful writ.  
 Why fails my pencil when it tries?

\* \* \* \* \*

(Here lines may be inserted *Ad lib.* complimentary to the person)

I look upon the altered line  
 And think it ever is my lot;  
 A something always comes to blot  
 And mar my impossible design—  
 A mocking Fate that bids me pine,  
 And struggle and achieve it not.

Poor baulked endeavours incomplete!  
 Poor feeble sketch the world to show,  
 While the marred truth lurks lost below!  
 What's life but this? a cancelled sheet,  
 A laugh disguising a defeat!  
 Let's tear and laugh and own it so.

Exit with a laugh of demoniac scorn. But  
 I send the very original drawing, to  
 these very original verses—



3 Sept. 1849.

FROM PARIS,  
Monday.

The man who was to carry my letter yesterday, fled without giving me notice, so Madame loses the sermon to Annie, the pretty picture, &c. I haven't the courage to pay the postage for so much rubbish. Isn't it curious that a gentleman of such expensive habits should have this meanness about paper and postage? The best is that I have spent three francs in cab-hire, hunting for the man who was to carry my two-franc letter. The follies of men are ceaseless, even of comic authors, who make it their business to laugh at the follies of all the rest of the world.

What do you think I did yesterday night? If you please, ma'am, I went to the play; and I suppose because it was Sunday, was especially diverted, and laughed so as to make myself an object in the stalls; but it was at pure farcicality, not at wit. The piece was about a pleasure excursion to London; and the blunders and buffoonery, mingled, made the laughter. "*Eh oui, nous irons à Greenwich, manger un excellent sandwich*" was a part of one of the songs.

My poor Aunt is still in life, but that is all; she has quite lost her senses. I talked for some time with her old husband, who has been the most affectionate husband to her, and who is looking on, he being 72 years old himself, with a calm resolution and awaiting the moment which is to take away his life's companion. . . . As for Pendennis, I began upon No. 7 to-day and found a picture which was perfectly new and a passage which I had as utterly forgotten as if I had never read or written

it. This shortness of memory frightens me, and makes me have gloomy anticipations. Will poor Annie have to nurse an old imbecile of a father some day, who will ramble incoherently about old days and people whom he used to love? What a shame it is to talk such gloomy stuff to my dear lady; well, you are accustomed to hear my chatter, gloomy or otherwise, as my thoughts go by. I fancy myself by the dear old sofa almost, as I sit here prating; and shut my eyes and see you quite clear. I am glad you have been doing works of art with your needle. . . .

W. H. Ainsworth, Esquire, is here; we dined next each other at the *3 Frères* yesterday and rather fraternized. He showed a friendly disposition I thought, and a desire to forgive me my success; but beyond a good-humoured acquiescence in his good will, I don't care. I suppose one doesn't care for people, only for a very, very few. A man came in just now who told me he had heard how I was dead. I began to laugh, and my laugh meant, "Well old fellow, you don't care, do you?" And why should he? How often I must have said and said these things over to you. *Oui Madame, je me répète. Je me fais vieux; j'oublie; je radote; je ne parle que de moi. Je vous fais subir mon égoïsme, ma mélancholie.—Le jour viendra-t-il où elle vous gênera? Eh, mon dieu;—ne soyons pas trop curieux; demain viendra; aujourd'hui j'oublierai—pourquoi ne vous vois-je pas aujourd'hui?* I think you have enough of this for to-day, so good-night. Good bye, Mr. Williams. I fancy the old street-sweeper at the corner is holding the cob, I take my hat and stick, I say good bye again, the door bangs finally. Here's a shilling for you, old street-sweeper; the cob trots solitary into the Park. *Je fais de la littér-*

*ature, ma parole d'honneur!—du style—du Sterne tout pur—O vanitas vanitatum!* God bless all,

W. M. T.

[4th Sept. 1849]

TUESDAY, PARIS.

Perhaps by my intolerable meanness and blundering, you will not get any letter from me till to-morrow. On Sunday, the man who was to take the letter failed me; yesterday I went with it in a cab to the Grande Poste, which is a mile off, and where you have to go to pay. The cab horse was lame, and we arrived two minutes too late; I put the letter into the unpaid-letter box; I dismissed the poor old broken cab horse, behind which it was agonizing to sit; in fine it was a failure.

When I got to dinner at my aunt's, I found all was over. Mrs. H. died on Sunday night in her sleep, quite without pain, or any knowledge of the transition. I went and sat with her husband, an old fellow of seventy-two, and found him bearing his calamity in a very honest manly way. What do you think the old gentleman was doing? Well, he was drinking gin and water, and I had some too, telling his valet to make me some. Man thought this was a master-stroke of diplomacy and evidently thinks I have arrived to take possession as heir, but I know nothing about money matters as yet, and think that the old gentleman at least will have the enjoyment of my aunt's property during life. He told me some family secrets, in which persons of repute figure not honourably. Ah! they shock one to think of. Pray, have you ever committed any roguery in money matters? Has William? Have I? I am more likely to do it than he, that honest man, not having his resolution or self-

denial. But I've not as yet, beyond the roguery of not saving perhaps, which is knavish too. I am very glad I came to see my dearest old aunt. She is such a kind tender creature, laws bless us, how fond she would be of you. I was going to begin about William and say, "do you remember a friend of mine who came to dine at the Thermes, and sang the song about the Mogul, and the blue-bottle-fly," but modesty forbade and I was dumb.

Since this was written in the afternoon I suppose if there has been one virtuous man in Paris it is madame's most *obajient* servant. I went to sit with Mr. H. and found him taking what he calls his tiffin in great comfort (tiffin is the meal which I have sometimes had the honour of sharing with you at one o'clock) and this transacted,—and I didn't have any tiffin, having consumed a good breakfast two hours previously—I went up a hundred stairs at least, to Miss B. H.'s airy apartment, and found her and her sister, and sat for an hour. She asked after you so warmly that I was quite pleased; she said she had the highest respect for you, and I was glad to find somebody who knew you; and all I can say is, if you fancy I like being here better than in London, you are in a pleasing error.

Then I went to see a friend of my mother's, then to have a very good dinner at the Café de Paris, where I had *potage à la pourpart*, think of *pourpart* soup. We had it merely for the sake of the name, and it was uncommonly good. Then back to old H. again, to bawl into his ears for an hour and a half; then to drink tea with my aunt—why, life has been a series of sacrifices today, and I must be written up in the book of good works. For I should have liked to go to the play, and follow my own devices best, but for that stern sentiment of duty, which

fitfully comes over the most abandoned of men, at times. All the time I was with Mr. H. in the morning, what do you think they were doing in the next room? It was like a novel. They were rapping at a coffin in the bedroom, but he was too deaf to hear, and seems too old to care very much. Ah! dear lady, I hope you are sleeping happily at this hour, and you, and Mr. Williams, and another party who is nameless, shall have all the benefits of an old sinner's prayers.

I suppose I was too virtuous on Tuesday, for yesterday I got back to my old selfish ways again, and did what I liked from morning till night. This self indulgence though entire was not criminal, at first at least, but I shall come to the painful part of my memoirs presently. All the forenoon I read with intense delight, a novel called *Le Vicomte de Bragelonne*, a continuation of the famous *Mousquetaires* and just as interesting, keeping one panting from volume to volume, and longing for more. This done, and after a walk and some visits, read more novels, *David Copperfield* to wit, in which there is a charming bit of insanity, and which I begin to believe is the very best thing the author has yet done. Then to the *Variétés Theatre*, to see the play *Chaméleon*, after which all Paris is running, a general satire upon the last 60 years. Everything is satirised, Louis XVI, the Convention, the Empire, the Restoration etc., the barricades, at which these people were murdering each other only yesterday—it's awful, immodest, surpasses my cynicism altogether. At the end of the piece they pretend to bring in the author and a little child who can just speak, comes in and sings a satiric song, in a feeble, tender, infantine pipe, which seemed to me as impious as the whole of the rest of the piece. They don't care for anything,



not religion, not bravery, not liberty, not great men, not modesty. Ah! madame, what a great moralist somebody is, and what *moightly foine* principles *entoirely* he has!

But now, with a blush upon my damask cheek, I come to the adventures of the day. You must know I went to the play with an old comrade, Roger de Beauvoir, an ex-dandy and man of letters, who talked incessantly during the whole of dinner time, as I remember, though I can't for the life of me recall what he said. Well we went together to the play, and he took me where William would long to go, to the green-room. I have never been in a French green-room before, and was not much excited, but when he proposed to take me up to the *loge* of a beautiful actress with sparkling eyes and the prettiest little *retroussé* nosey-posey in the world, I said to the *régisseur* of the theatre "lead on"! and we went through passages and up stairs to the *loge*, which is not a box, but O! gracious goodness, a dressing room!—

She had just taken off her rouge, her complexion was only a thousand times more brilliant, perhaps, the *peignoir* of black satin which partially enveloped her perfect form, only served to heighten &c, which it could but partially do &c. Her lips are really as red as &c, and not covered with paint at all. Her voice is delicious, her eyes, O! they flashed &c upon me, and I felt my &c, beating so that I could hardly speak. I pitched in, if you will permit me the phrase, two or three compliments however, very large and heavy, of the good old English sort, and O! *mon dieu* she has asked me to go and see her. Shall I go, or shan't I? Shall I go this very day at 4 o'clock, or shall I not? Well, I won't tell you, I will put up my letter before 4, and keep this piece of intelligence for the next packet.



The funeral takes place to-morrow, and as I don't seem to do much work here, I shall be soon probably on the wing, but perhaps I will take a week's touring somewhere about France, Tours and Nantes perhaps or elsewhere, or anywhere, I don't know, but I hope before I go to hear once more from you. I am happy indeed to hear how well you are. What a shame it was to assault my dear lady with my blue devils. Who could help looking to the day of failing powers, but if I last a few years, no doubt I can get a shelter somewhere against that certain adversity, and so I ought not to show you my glum face or my dismal feelings. That's the worst of habit and confidence. You are so kind to me that I like to tell you all, and to think that in good or ill fortune I have your sympathy. Here's an opportunity for sentiment, here's just a little bit of the page left to say something neat and pretty. *Je les méprise les jolis mots, vous en ai-je jamais fait de ma vie? Je les laisse à Monsieur Bullar et ses pareils—j'en ferai pour Mademoiselle Page, pour la ravissante la sémillante la frétilante Adèle (c'est ainsi qu'elle se nomme) mais pour vous? Allons—partons—il est quatre heures—fermons la lettre—disons adieu, l'amie et moi—vous m'écrirez avant mon départ n'est ce pas? Allez bien, dormez bien, marchez bien, s'il vous plait, et gardy mwaw ung petty moreso de voter cure.*

W. M. T.

PARIS, [1849]

As my mother wants a line from me, and it would cost me no more to write on two half sheets than one whole one, common economy suggests that I should write you a line to say that I am pretty well, and lead-

ing, as before, a dismal but dutiful life. I go and sit with the old Scotch widower every night, and with my aunt afterwards. This isn't very amusing, but the sense of virtue and self-denial tickles one, as it were, and I come home rather pleased to my bed of a night. I shall stay here for a few days more. My tour will be to Boulogne, probably, where I shan't find the Crowes, who are going away, but shall have Mrs. Procter; and next week will see me back in London probably, working away as in the old way.

Yesterday I went a little way into the country to see Miss R's husband, my old friend S. They have just got a little son, a beautiful child, and the happiness of this couple was pleasant, albeit somehow painful, to witness. She is a very nice, elegant accomplished young lady, adoring her Augustus, who is one of the best and kindest of old snobs. We walked across vines to the coach at half past seven o'clock, after an evening of two hours and a half, which was quite enough for me. She is a little thing, and put me in mind of my own wife somehow. Give Mrs. Fanshawe, with my respectful love, a good account of her cousin. I am bound to-day to another country place, but don't like the idea of it. Tomorrow I dine with Mr. T. B. Macaulay, who is staying in this hotel.

And what else has happened? I have been to see the actress, who received us in a yellow satin drawing room, and who told me that she had but one fault in the world, that she had *trop bon cœur*, and I am ashamed to say that I pitched in still stronger compliments than before, and I daresay that she thinks the enormous old Englishman is rapturously in love with her; but she will never see him again, that faithless giant. I am past the age when Fotheringays inflame, but I shall pop

her and her boudoir into a book some day, and that will be the end of our transactions. A good character for a book accompanied us to the funeral, an expatriated parson, very pompous, and feeble-minded: who gets his living by black jobs entirely and attends all the funerals of our countrymen; he has had a pretty good season and is tolerably cheerful. I was struck by "Behold I show you a mystery" and the noble words subsequent, but my impression is, that St. Paul fully believed that the end of things and the triumph of his adored master, was to take place in his own time, or the time of those round about him. Surely St. John had the same feeling, and I suppose that this secret passed fondly among the initiated, and that they died hoping for its fulfilment. Is this heresy? Let his reverence tell me.

Madame, if you will be so diffident about your compositions there is no help for it. Your letter made me laugh very much, and therefore made me happy. When I saw that nice little Mrs. S. with her child yesterday, of course I thought about somebody else. The tones of a mother's voice speaking to an infant, play the deuce with me somehow; that charming nonsense and tenderness work upon me until I feel like a woman or a great big baby myself,—fiddlededee. . . .

And here the paper is full and we come to the final G. B. Y.

I am always,  
W. M. T.

[*Paris, September 14, 1849.*]

MY DEAR LADY:

This letter doesn't count, though it's most *probbly* the last of the series. Yesterday I couldn't write for I went to Chambourey early in the morning to see those

two poor Miss Powers, and the poor old faded and unhappy D'Orsay, and I did not return home till exactly 1 minute before post time, perhaps 2 late for the letter which I flung into the post last night. And so this is the last of the letters and I am coming back immediately. The last anything is unpleasant. . . .

I was to have gone to-morrow for certain to Boulogne, at least, but a party to Fontainebleau was proposed—by whom do you think?—by the President himself, I am going to dine with him to-day, think of that! I believe I write this for the purpose solely of telling you this,—the truth is I have made acquaintance here with Lord Douglas, who is very good natured, and I suppose has been instigating the President to these hospitalities. I am afraid I disgusted Macaulay yesterday at dinner, at Sir George Napier's. We were told that an American lady was coming in the evening, whose great desire in life, was to meet the author of *Vanity Fair*, and the author of the *Lays of A. Rome*, so I proposed to Macaulay to enact me, and to let me take his character. But he said solemnly, that he did not approve of practical jokes, and so this sport did not come to pass. Well, I shall see you at any rate, some day before the 23d., and I hope you will be happy at Southampton enjoying the end of the autumn, and I shall be glad to smoke a pipe with old Mr. Williams too, for I don't care for new acquaintances, whatever some people say, and have only your house now where I am completely at home. I have been idle here, but I have done plenty of dutifulness, haven't I? I must go dress myself and tell old Dr. Halliday that I am going to dine with the President, that will please him more than even my conversation this evening, and the event will

be written over to all the family before long, be sure of that. Don't you think Mr. Parr will like to know it, and that it will put me well with him? Perhaps I shall find the grand cross of the Legion of Honor under my plate, I will put it on and come to you in it in that case.

I was going to have the impudence to give you a daguerreotype of myself which has been done here, very like and droll it looks, but it seemed to me too impertinent, and I gave it to somebody else. I've bought William four glasses to drink beer out of, since I never can get one of the silver ones when I come; don't let him be alarmed, these only cost a shilling apiece, and two such loves of *eau de Cologne* bottles for Mrs. Procter, and for my dear Mrs. Brookfield I have bought a diamond necklace and earrings,—I have bought you nothing but the handkerchiefs but I hope you will let me give you those, won't you?

I was very sorry for Turpin, I do feel an interest in her, and I think she is very pretty, all this I solemnly vow and protest. My paper is out, here's the last corner of the last letter. I wonder *who* will ask me to dine on Monday next.

October 31st. [1849]

MY DEAR MONSIEUR ET MADAME:

Harry says that you won't eat your dinner well if I don't write and tell you that I am thriving, and though I don't consider this a letter at all but simply a message, I have to state that I am doing exceedingly well, that I ate a mutton chop just now in Harry's presence with great gusto, that I slept 12 hours last night and



in fact advance by steps which grow every day more firm toward convalescence. If you will both come down here I will give you beautiful rooms and the best of mutton.—I shall stop till Monday certainly, after which I may probably go to the club.

G. B. Y. Both on you.

W. M. T.

[Probably from Brighton after serious illness.]

[*Dec*: 1849]

MY DEAR LADY:

The weather is so fine and cheerful that I have made my mind up to go down to Brighton tomorrow, or somewhere where I can be alone, and think about my friend Mr. Pendennis, whom I have been forced to neglect. I have been working now until seven o'clock and am dead beat, having done a poor dawdling day's work, writing too much,hipped, hacked and blue-devilled. I passed Portman Street after an hour's ride in the Park but hadn't time to come in, the infernal task-master hanging over me; so I gave my bridle reins a shake and plunged into doggerel. Good bye God bless you, come soon back both of you. Write to me won't you? I wish a Merry Christmas for you and am

always yours,

W. M. T.

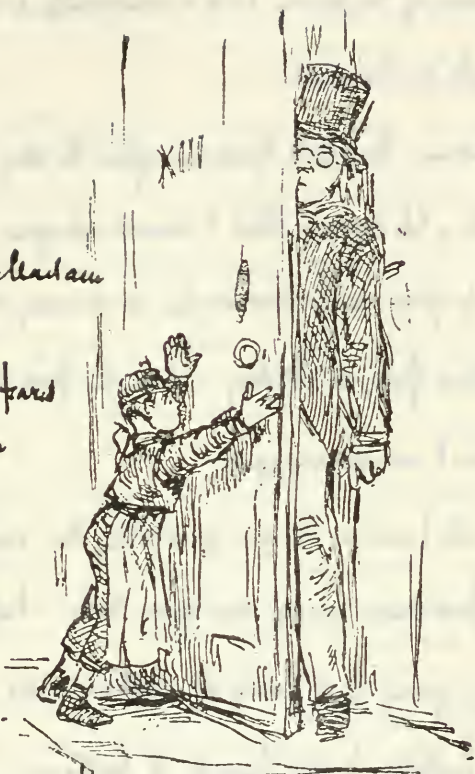
Fragment.

[*Christmas*, 1849]

I stop in the middle of Costigan with a remark applied to readers of Thomas à Kempis and others, which is, I think, that cushion-thumpers and High and

My dear Elizabeth

It was as I feared  
on Friday, the  
little Printer  
devil barred  
my door and  
I could not  
come out



as I should have liked very much to meet Colonel  
Cromwell ~~Colonel~~ I mean, whom I have  
already had the pleasure of meeting at your house  
with an exterior w<sup>ch</sup> the world would call courtesy

A note and sketch sent by Thackeray to Mrs. Elliot, in the possession of Miss Kate Perry

"This note and sketch, and those on pp. 78 and 150, were written and drawn for my friends Mrs. Elliot and her sister Miss Perry, who has kindly sent them to me, to add to my own letters, as they belong to the same period of Mr. Thackeray's life."—J. O. B.



I know of no person who is inwardly so richly endowed  
as Mr de Courville.

Meeting Kinglake yesterday ~~off~~ the day before, in the  
Park, he agreed that I should ask you if you would  
be so good as to receive me at dinner, or if your  
table is full, on Friday: it is the first day I have  
when I am disappointed.

As I am in the act of writing this very last line  
the post man brings me your note. . but on Wednesday  
I am going to a party of authors: and must not  
be faithless to my friends & brethren. Is there still  
hope for our dear Miss Barry? .

Always most faithfully yours

Wm Thackeray  
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Low Church extatics, have often carried what they call their love for  $\Delta$  to what seems impertinence to me. How good my — has been to me in sending me a back ache,—how good in taking it away, how blessed the spiritual gift which enabled me to receive the sermon this morning,—how trying my dryness at this afternoon's discourse, &c. I say it is awful and blasphemous to be calling upon Heaven to interfere about the thousand trivialities of a man's life, that — has ordered me something indigestible for dinner, (which may account for my dryness in the afternoon's discourse); to say that it is Providence that sends a draught of air upon me which gives me a cold in the head, or superintends personally the action of the James' powder which makes me well. Bow down, Confess, Adore, Admire, and Reverence infinitely. Make your act of faith and trust. Acknowledge with constant awe the idea of the infinite Presence over all. —But what impudence it is in us, to talk about loving God enough, if I may so speak. Wretched little blindlings, what do we know about Him? Who says that we are to sacrifice the human affections as disrespectful to God? The liars, the wretched canting fakirs of Christianity, the convent and conventicle dervishes,—they are only less unreasonable now than the Eremites and holy women who whipped and starved themselves, never washed, and encouraged vermin for the glory of God. Washing is allowed now, and bodily filth and pain not always enjoined; but still they say, shut your ears and don't hear music, close your eyes and don't see nature and beauty, steel your hearts and be ashamed of your love for your neighbour; and timid fond souls scared by their curses, and bending before

their unending arrogance and dulness, consent to be miserable, and bare their soft shoulders for the brutes' stripes, according to the nature of women. You dear Suttees, you get ready and glorify in being martyred. Nature, truth, love, protest day after day in your tender hearts against the stupid remorseless tyranny which bullies you. Why you dear creature, what a history that is in the Thomas à Kempis book! The scheme of that book carried out would make the world the most wretched, useless, dreary, doting place of sojourn—there would be no manhood, no love, no tender ties of mother and child, no use of intellect, no trade or science, a set of selfish beings crawling about avoiding one another and howling a perpetual *miserere*. We know that deductions like this have been drawn from the teaching of J. C., but please God the world is preparing to throw them over, and I won't believe them though they are written in ever so many books, any more than that the sky is green or the grass red. Those brutes made the grass red many a time, fancying they were acting rightly, amongst others with the blood of the person who was born to-day. Good-bye my dear lady and my dear old William.

Fragment.

[1850]

I was too tired to talk to Madam when I sent away the packet of MS to-day. I'm not much better now, only using her as pastime at a club half an hour before dinner. That's the way we use women. Well, I was rather pleased with the manuscript I sent you to-day, it seems to me to be good comedy, my mother would have

acted in just such a way if I had run away with a naughty woman, that is I hope she would, though perhaps she is prouder than I am myself. I read over the first part of *Pendennis* to-day, all the Emily Costigan part, and liked it, I am glad to say; but I am shocked to think that I had forgotten it, and read it almost as a new book. I remembered allusions which called back recollections of particular states of mind. The first part of that book was written after Clevedon in 1848. . . .

What a wholesome thing fierce mental occupation is! Better than dissipation to take thoughts out of one; only one can't always fix the mind down and other thoughts will bother it. Yesterday I sat for six hours and could do no work; I wasn't sentimentalizing but I couldn't get the pen to go, and at four, rode out into the country and saw, whom do you think? O! lâche, coward, sneak, and traitor, that pretty Mrs. M. I wrote you about. The night before in the same way, restless and wandering *aventurier* (admire my constant use of French terms), I went to Mrs. Prinsep's and saw Virginia, then to Miss Berrys' and talked to Lord Lansdowne who was very jolly and kind.

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Then to Lady Ashburton, where were Jocelyns just come back from Paris, my lady in the prettiest wreath. —We talked about the Gorham controversy, I think, and when the Jocelyns were gone about John Mill's noble Article in the *Westminster Review*; an article which you mustn't read, because it will shock your dear convictions, but wherein, as it seems to me, a great soul speaks great truths; it is time to begin speaking truth I think. Lady Ashburton says not. Our Lord spoke it and was killed for it, and Stephen, and Paul, who

slew Stephen. We shuffle and compromise and have Gorham controversies and say, "let things go on smoothly," and Jock Campbell writes to the Mother-Superior, and Milman makes elegant after-dinner speeches at the Mansion House—humbugs all! I am becoming very stupid and rabid, dinner-time is come; such a good dinner, truth be hanged! Let us go to Portland Place.

[*July*, 1850]

MY DEAR LADY:

I have had a bad week and a most cruel time of it this month; my groans were heart-rending, my sufferings immense; I thought No. XIX would never be born alive;—It is, but stupid, rickety, and of feeble intellect, I fear. Isn't that a pretty obstetrical metaphor? Well, I suppose I couldn't get on because I hadn't you to come and grumble to. You see habit does so much, and though there is Blanche Stanley to be sure, yet shall I tell you,—I will though perhaps you won't believe it—I haven't been there for a month. And what a singular thing it is about my dear friend Miss F.—that I never spoke to her but once in my life when I think the weather was our subject—and as for telling her that I had drawn Amelia from anybody of our acquaintance I should have as soon thought of—of what? I have been laboriously crossing all my t's, *see*, and thinking of a simile. But it's good fun about poor little B. Does any body suppose I should be such an idiot as to write verses to her? I never wrote her a line. I once drew one picture in her music book, a caricature of a spoony song, in which I laughed at her, as has been my practice—alas! . . . The only person to whom I

remember having said anything about Amelia was the late Mrs. Bancroft, as I told you, and that was by a surprise.

Yesterday after a hard day's labour went out to Richmond; dined with old Miss Berrys. Lord Brougham there, enormously good fun, boiling over with humour and mischief, the best and wickedest old fellow I've met, I think. And I was better in health than I've been for a fortnight past. O! how I should like to come on Sunday by the Excursion train, price 5|, and shake hands and come back again! I've been working Pen all the morning and reading back numbers in order to get up names &c., I'd forgotten. I lit upon a very stupid part I'm sorry to say; and yet how well written it is! What a shame the author don't write a complete good story. Will he die before doing so? or come back from America and do it?—

And now on account of the confounded post regulations—I shan't be able to hear a word of you till Tuesday. It's a sin and a shame to cut 2 days out of our week as the Pharisees do—and I'll never forgive Lord John Russell, never.—The young ladies are now getting ready to walk abroad with their dear Par.—It is but a hasty letter I send you dear lady, but my hand is weary with writing Pendennis—and my head boiling up with some nonsense that I must do after dinner for Punch. Isn't it strange that, in the midst of all the selfishness, that one of doing one's business, is the strongest of all. What funny songs I've written when fit to hang myself!

Thursday.

As I am not to come back till Saturday, and lest you should think that any illness had befallen me, dear lady,



I send you a little note. This place is as handsome as man could desire; the park beautiful, the quizeen and drinks excellent, the landlord most polite and good natured, with a very winning simplicity of manner and bonhomie, and the small select party tolerably pleasant. Charles Villiers, a bitter Voltairian joker, who always surprises one into laughter;—Peacock—did you ever read Headlong Hall and Maid Marian?—a charming lyrical poet and Horatian satirist he was when a writer; now he is a whiteheaded jolly old worldling, and Secretary to the E. India House, full of information about India and everything else in the world. There are 4 or 5 more, 2 young lords,—one extremely pleasant, gentleman-like, and modest, who has seen battles in India and gives himself not the least airs;—and there are the young ladies, 2 pretty little girls, with whom I don't get on very well though,—nor indeed with anybody over well. There's something wanting, I can't tell you what; and I shall be glad to be on the homeward way again, but they wouldn't hear of my going on Friday, and it was only by a strong effort that I could get leave for Saturday.

*This* paper you see is better, I bought it regardless of expense—half a ream of it, at Bristol.

That Bristol terminus is a confounding place. I missed the train I was to go by, had very nearly gone to Exeter and was obliged to post twenty-five miles in the dark, from Chippenham, in order to get here too late for dinner. Whilst I am writing to you what am I thinking of? Something else to be sure, and have a doggerel ballad about a yellow "Post Chay" running in my head which I ought to do for Mr. Punch.

We went to the little church yesterday, where in a

great pew with a fire in it, I said the best prayers I could for them as I am fond of. I wish one of them would get well . . . I must give my young ones three or four weeks of Paris and may go a travelling myself during that time; for I think my dear old mother will be happier with the children and without their father, and will like best to have them all to herself. Mon dieu, is that the luncheon bell already? I was late at dinner yesterday, and late at breakfast this morning. It is eating and idling all day long, but not altogether profitless idling, I have seen winter woods, winter landscapes, a kennel of hounds, jolly sportsmen riding out a hunting, a queer little country church with a choir not in surplices but in smock-frocks, and many a sight pleasant to think on.—I must go to lunch and finish after, both with my dear lady and the yellow po'chay.

Will Mr. and Mrs. Brookfield come and dine with Mr. Thackeray on Saturday? He will arrive by the train which reaches London at 5.25, and it would be very, very pleasant if you could come—or one of you, man or woman. Meanwhile I close up my packet with a g. b. y. to my dear lady and a kiss to Miss Brookfield, and go out for a walk in the woods with a noble party that is waiting down-stairs. The days pass away in spite of us, and we are carried along the rapid stream of time, you see. And if days pass quick, why a month will, and then we shall be cosily back in London once more, and I shall see you at your own fire, or lying on your own sofa, very quiet and calm after all this trouble and turmoil. God bless you, dear lady and William, and your little maiden.

W. M. T.

26 February, 1850.

After hearing that Miss Brookfield was doing well in the arms of her Mamma, if you please, I rode in the Park on Tuesday, where there was such a crowd of carriages along the Serpentine, that I blushed to be on horseback there, and running the gauntlet of so many beauties. Out of a thousand carriages I didn't know one, which was odd, and it strikes one as showing the enormity of London. Of course if there had been anybody in the carriages I should have known them, but there was nobody, positively nobody. (This sentence isn't as neatly turned as it might have been, and is by no means so playfully satirical as could be wished.) Riding over the Serpentine Bridge, six horsemen, with a lady in the middle, came galloping upon me, and sent me on to the foot pavement in a fright, when they all pulled up at a halt, and the lady in the middle cried out, How do you do Mr. &c. The lady in the middle was pretty Mrs. L. She made me turn back with the six horsemen; of course I took off my hat with a profound bow, and said that to follow in her train was my greatest desire—and we rode back, all through the carriages, making an immense clatter and sensation, which the lady in the middle, her name was Mrs. Liddle, enjoyed very much. She looked uncommonly handsome, she had gentlemen with moustachios on each side of her. I thought we looked like Brighton bucks or provincial swells, and felt by no means elated.

Then we passed out of Hyde Park into the Green Ditto, where the lady in the middle said she must have a canter, and off we set, the moustachios, the lady, and myself, skurrying the policemen off the road and making the walkers stare. I was glad when we got to

St. James' Park gate, where I could take leave of that terrific black-eyed beauty, and ride away by myself. As I rode home by the Elliot's I longed to go in and tell them what had happened, and how it was your little girl's birth-day; but I did not, but came home and drank her health instead, and wrote her a letter and slept sound.

Yesterday after writing for three hours or so, what did I go out for to see? First the Miss Jingleby's, looking very fresh and pretty; you see we have consolations; then a poor fellow dying of consumption. He talked as they all do, with a jaunty, lively manner, as if he should recover; his sister sat with us, looking very wistfully at him as he talked on about hunting, and how he had got his cold by falling with his horse in a brook, and how he should get better by going to St. Leonard's; and I said of course he would, and his sister looked at him very hard. As I rode away through Brompton, I met two ladies not of my acquaintance, in a brougham, who nevertheless ogled and beckoned me in a very winning manner, which made me laugh most wonderful. O! you poor little painted Jezebels, thinks I, do you think you can catch such a grey-headed old fogey as me? poor little things. Behind them came dear, honest, kind Castlereagh, galloping along; he pulled up and shook hands; that good fellow was going on an errand of charity and kindness, consumption hospital, woman he knows to get in, and so forth. There's a deal of good in the wicked world, isn't there? I am sure it is partly because he is a lord that I like that man; but it is his lovingness, manliness, and simplicity which I like best. Then I went to Chesham Place, where I told them about things. You ought to be fond of those two women, they speak so tenderly of you. Kate Perry is very ill

and can scarcely speak with a sore throat; they gave me a pretty bread tray, which they have carved for me, with wheat-ears round the edge, and W. M. T. in the centre. O! yes, but before that I had ridden in the Park, and met dear old Elliotson, thundering along with the great horses, at ten miles an hour. The little 'oss trotted by the great 'osses quite easily though, and we shook hands at a capital pace, and talked in a friendly manner, and as I passed close by your door, why I just went in and saw William and Mrs. F. Then at eight o'clock, a grand dinner in Jewry. . . . My! what a fine dinner, what plate and candelabra, what a deal of good things, and sweetmeats especially wonderful. The Christians were in a minority. Lady C. beautiful, serene, stupid old lady; she asked Isn't that the great Mr. Thackeray? O! my stars think of that! Lord M—— H—— celebrated as a gourmand; he kindly told me of a particular dish, which I was not to let pass, something *à la Pompadour*, very nice. Charles Villiers, Lady Hislop, pretty little Hattie Elliot, and Lady Somebody,—and then I went to Miss Berrys'—Kinglake, Phillips, Lady Stuart de Rothesay, Lady Waterford's mother, Colonel Damer. There's a day for you. Well, it was a very pleasant one, and perhaps this gossip about it, will amuse my dear lady.

[Written to Mrs. Fanshawe and Mrs. Brookfield.]

HÔTEL BRISTOL, PLACE VENDÔME.

Tuesday, March 5th. 1850

MY DEAR LADIES:

I am arrived just this minute safe and sound under the most beautiful blue sky, after a fair passage and a



good night's rest at Boulogne, where I found, what do you think?—a letter from a dear friend of mine, dated September 13th, which somehow gave me as much pleasure as if it had been a fresh letter almost, and for which I am very much obliged to you. I travelled to Paris with a character for a book, Lord Howden, the ex-beau Caradoc or Cradock, a man for whom more women have gone distracted than you have any idea of. So delightful a middle-aged dandy! Well, he will make a page in some book some day. In the meantime I want to know why there is no letter to tell me that madame is getting on well. I should like to hear so much. It seems a shame to have come away yesterday without going to ask. It was the suddenest freak, done, packed and gone in half an hour, hadn't time even to breakfast. . . . And as I really wanted a little change and fresh air for my lungs, I think I did well to escape. . . .

I send this by the Morning Chronicle's packet. Don't be paying letters to me, but write & write away, and never mind the expense, Mrs. Fanshawe.

W. M. T.

#### HÔTEL BRISTOL, PLACE VENDÔME.

[1850]

MADAME:

One is arrived, one is at his ancient lodging of the Hôtel Bristol, one has heard the familiar clarions sound at nine hours and a half under the Column, the place is whipped by the rain actually, and only rare umbrellas make themselves to see here and there; London is grey and brumous, but scarcely more sorrowful than this. For so love I these places, it is with the eyes that the



sun makes itself on the first day at Paris; one has suffered, one has been disabused, but one is not blasé to this point that nothing more excites, nothing amuses. The first day of Paris amuses always. Isn't this a perfectly odious and affected style of writing? Wouldn't you be disgusted to have a letter written all like that? Many people are scarcely less affected, though, in composing letters, and translate their thoughts into a pompous unfamiliar language, as necessary and proper for the circumstances of letter-writing. In the midst of this sentiment Jeames comes in, having been employed to buy pens in the neighbourhood, and having paid he said three francs for twenty.—I go out in a rage to the shop, thinking to confound the woman who had cheated him; I place him outside the shop and entering myself ask the price of a score of pens; one franc says the woman; I call in Jeames to confront him with the tradeswoman; she says, I sold monsieur a box of pens, he gave me a five-franc piece, I returned him two 2-franc pieces, and so it was; only Jeames never having before seen a two-franc piece, thought that she had given back two franc pieces; and so nobody is cheated, and I had my walk in the rain for nothing.

But as this had brought me close to the Palais Royal, where there is the exhibition of pictures, I went to see it, wondering whether I could turn an honest penny by criticising the same. But I find I have nothing to say about pictures. A pretty landscape or two pleased me; no statues did; some great big historical pictures bored me. This is a poor account of a Paris exhibition, isn't it? looking for half a minute at a work which had taken a man all his might and main for a year; on which he had employed all his talents, and set all his hopes and

ambition; about which he had lain awake at night very probably, and pinched himself of a dinner that he might buy colours or pay models,—I say it seems very unkind to look at such a thing with a yawn and turn away indifferent; and it seemed to me as if the cold, marble statues looked after me reproachfully and said, “Come back, you sir! don’t neglect me in this rude way. I am very beautiful, I am indeed. I have many hidden charms and qualities which you don’t know yet, and which you would know and love if you would but examine a little.” But I didn’t come back, the world didn’t care for the hidden charms of the statue, but passed on and yawned over the next article in the Catalogue. There is a moral to this fable, I think; and that is all I got out of the exhibition of the Palais Royal.

Then I went to beat up the old haunts, and look about for lodgings which are awfully scarce and dear in this quarter. Here they can only take me in for a day or two, and I am occupying at present two rooms in a gorgeous suite of apartments big enough and splendid enough for the Lord Chief Baron<sup>1</sup> and all his family. Oh! but first, I forgot, I went to breakfast with Bear Ellice, who told me Lady Sandwich had a grand ball, and promised to take me to a soirée at Monsieur Duchâtel’s. I went there after dining at home. Splendid hotel in the Faubourg Saint Germain; magnificent drawing room; vulgar people, I thought; the walls were splendidly painted; “C’est du Louis Quinze ou du commencement de Louis XVI,” the host said. *Blagueur!* the painting is about ten years old, and is of the highly ornamental Café school. It is a Louis Phillippist house, and everybody was in mourning—for

<sup>1</sup> The late Lord Chief Baron was the father of thirty-two children.

the dear Queen of the Belgians, I suppose. The men as they arrived went up and made their bows to the lady of the house, who sat by the fire talking to other two ladies, and this bow over, the gentlemen talked, standing, to each other. It was uncommonly stupid. Then we went off to Lady Sandwich's ball. I had wrote a note to her ladyship in the morning, and received a Kyind invitation. Everybody was there, Thiers, Molé, and the French Sosoiatee, and lots of English; the Castlereaghs, very kind and hearty, my lady looking very pretty, and Cas—(mark the easy grace of Cas)—well, and clear-sighted; Lord Normanby and wife, exceeding gracious;—Lady Waldegrave;—all sorts of world, and if I want the reign of pleasure, it is here, it is here. Gudin the painter asked me to dine today and meet Dumas, which will be amusing I hope.

And I forgot to say that Mr. Thomas Fraser says, that Mr. Inspector Brookfield is the most delightful fellow he ever met. I went to see my aunt besides all this, and the evening and the morning was the first day.

Sunday morning. I passed the morning yesterday writing the scene of a play, so witty and diabolical that I shall be curious to know if it is good; and went to the pictures again, and afterwards to Lady Castlereagh and other polite persons, finishing the afternoon dutifully at home, and with my aunt and cousins, whom you would like. At dinner at Gudin's there was a great stupid company, and I sat between one of the stupidest and handsomest women I ever saw in my life, and a lady to whom I made three observations which she answered with *Oui, Monsieur*, and *non, monsieur*, and then commenced a conversation over my back with my handsome neighbour. If this is French manners, says

I, Civility be hanged, and so I ate my dinner; and did not say one word more to that woman.

But there were some pleasant people in spite of her: a painter (portrait) with a leonine mane, Mr. Gigoux, that I took a liking to; an old general, jolly and gentlemanlike, a humorous Prince, agreeable and easy; and a wonderful old buck, who was my pleasure. The party disported themselves until pretty late, and we went up into a tower fitted up in the Arabian fashion and there smoked, which did not diminish the pleasure of the evening. Mrs. L. the engineer's wife, brought me home in her brougham, the great engineer sitting bodkin and his wife scolding me amiably, about Laura and Pen-dennis. A handsome woman this Mrs. L. must have been when her engineer married her, but not quite up to her present aggrandized fortune. . . .

My old folks were happy in their quarter, and good old G. P. bears the bore of the children constantly in his room, with great good humour. But ah, somehow it is a dismal end to a career. A famous beauty and a soldier who has been in twenty battles and led a half dozen of storming parties! Here comes Jeames to say that the letters must this instant go; and so God bless you and your husband and little maiden, and write soon, my dear kind lady, to

W. M. T.

[*Paris*, 1850]

I send this scrap by a newspaper correspondent, just to say I am very well and so awfully hard at business I have no time for more.

Wednesday.

MADAM AND DEAR LADY:

If I have no better news to send you than this, pray don't mind, but keep the enclosures safe for me against I come back, which won't be many days now, please God. I had thought of setting off tomorrow, but as I have got into working trim, I think I had best stop here and do a great bit of my number, before I unsettle myself by another journey. I have been to no gaieties, for I have been laid up with a violent cold and cough, which kept me in my rooms, too stupid even to write. But these ills have cleared away pretty well now, and I am bent upon going out to dinner *au cabaret*, and to some fun afterwards, I don't know where, nor scarce what I write, I am so tired. I wonder what will happen with Pendennis and Fanny Bolton; writing it and sending it to you, somehow it seems as if it were true. I shall know more about them tomorrow; but mind, mind and keep the manuscript; you see it is five pages, fifteen pounds, by the immortal Gods!

I am asked to a marriage tomorrow, a young Foker, of twenty-two, with a lady here, a widow, and once a runaway.

The pen drops out of my hand, it's so tired, but as the ambassador's bag goes for nothing, I like to say how do you do, and remember me to Miss Brookfield, and shake hands with William. God bless you all.

This note which was to have gone away yesterday, was too late for the bag, and I was at work too late today to write a word for anything but *Pendennis*: I hope I shall bring a great part of it home with me at the end of the week, in the meantime don't put you to



the trouble of the manuscript, which you see I was only sending because I had no news and no other signs of life to give. I have been out to the play tonight, and laughed very pleasantly at nonsense until now, when I am come home very tired and sleepy, and write just one word to say good-night. . . .

They say there is to be another revolution here very soon, but I shall be across the water before that event, and my old folks will be here instead. You must please to tell Mrs. Fanshawe that I am over head and ears in work, and that I beg you to kiss the tips of her gloves for me. There is another letter for you begun somewhere, about the premises, but it was written in so gloomy and egotistical a strain, that it was best burnt. I burnt another yesterday, written to Lady Ashburton, because it was too pert, and like Major Pendennis, talking only about lords and great people, in an easy off hand way. I think I only write naturally to one person now, and make points and compose sentences to others. That is why you must be patient please, and let me go on twaddling and boring you.

[*Paris*, 1850.]

MY DEAR LADY:

Do you see how mad everybody is in the world? or is it not my own insanity? Yesterday when it became time to shut up my letter, I was going to tell you about my elders, who have got hold of a mad old Indian woman, who calls herself Aline Gultave d'origine Mogole, who is stark staring mad, and sees visions, works miraeles, *que sais-je?* The old fool is mad of sheer vanity, and yet fool as she is, my people actually believe in her, and



I believe the old gentleman goes to her every day. To-day I went to see D'Orsay, who has made a bust of Lamartine, who, too, is mad with vanity. He has written some verses on his bust, and asks, Who is this? Is it a warrior? Is it a hero? Is it a priest? Is it a sage? Is it a tribune of the people? Is it an Adonis? meaning that he is all these things,—verses so fatuous and crazy I never saw. Well, D'Orsay says they are the finest verses that ever were written, and imparts to me a translation which Miss Power has made of them; and D'Orsay believes in his mad rubbish of a statue, which he didn't make; believes in it in the mad way that madmen do,—that it is divine, and that he made it; only as you look in his eyes, you see that he doesn't quite believe, and when pressed hesitates, and turns away with a howl of rage. D'Orsay has fitted himself up a charming *atelier* with arms and trophies, pictures and looking-glasses, the tomb of Blessington, the sword and star of Napoleon, and a crucifix over his bed; and here he dwells without any doubts or remorse, admiring himself in the most horrible pictures which he has painted, and the statues which he gets done for him. I had been at work till two, all day before going to see him; and thence went to Lady Normanby, who was very pleasant and talkative; and then tramping upon a half dozen of visits of duty. I had refused proffered banquets in order to dine at home, but when I got home at the dinner hour, everybody was away, the *bonne* was ill and obliged to go to the country, and parents and children were away to dine with a Mrs. . . . a good woman who writes books, keeps a select boarding-house for young ladies who wish to see Parisian society, and whom I like, but cannot bear, because she has the organ

Brefke  
Hotel Morgan.

For once there is some good in being in France dear lady, for I can  
write you a line on a Saturday night & know that it will travel through  
Sunday and reach you some time the next day. As yet the postoffice  
hasn't done me any good. On the contrary I've got up my wound worse  
and made me ill - I was in bed the greater part of yesterday & to day  
and when I went to look at the tower and sea w. was very pretty only  
saw them with such bluish eyes as a man deserves who dines out every  
day of his life. Why didn't I accept your invitation on Wednesday wasn't  
it Wednesday? - it seems to me about 2 years since Wednesday - I thought  
it best to see you in this way, that I've always made kindly welcome that  
in no business to come, and so instead went to the Pique Française, where  
without exceeding I had exactly to him as much wine as was good  
for me and took sick and ill and have been ill & sick ever since - how  
better. Please the pigs - for I took a delightful drive into the country, &  
saw a beautiful old church and a charming landscape and an ancient  
castle not interested me only a very little (you may pass over the rest of the  
sentence and page if you please for I waste you that my intention is to  
surprise you a surprise on the other side of the page and all this is my  
filling in as I have to do with my blocks in Pondemon's (Pondemon's) with  
I hired a big new horse to drive me & when do you think my drive?



(I'm disarranged shockingly & though I took the girls from - but there was my Coachwoman a very lovely pretty girl whose name was Angelina Henrich and who told me she was heiress of fifteen horses and six carriages w<sup>th</sup> her Papa left. As we were driving to Aachen we met one of the carriages and Angelina cried out 'O dear Papa' - and I thought Papa looked a little queer at seeing his daughter drive a gentleman of forty. But she amused me with her artless prattle, and Papa did not know that I was suffering from something not at all unlike Cholera

let make some of my grievances to Angeline quickly to look at. However  
 the drive did me good & the beautiful air and scene, and Angeline if you  
 like. There came to see me a lady before Angeline's arrival you must  
 know I found an elderly female waiting in the Hotel passage who I



instantly knew to be the wife of the British clergy  
 man of the place - an honest brandy and water  
 divine whom I recognised at once (without  
 having ever seen before) and whose acquaintance  
 I made at the packet. I shall go to his church  
 tomorrow, and if he is free to dine out of a Sun-  
 day, will fete his old skin with strong drink.

The continental parson is a sort you don't know. ah.  
 Mumm! how very different to the white cloths of St. James & Saint-  
 Germain & Saint-Cloud & St. Germain! What a deal that woman has had to suffer  
 what insults from butchers and lodging house keepers when her  
 own could not pay. What hats have gone round for him - what struggle  
 to be respectable she has kept up since the day twenty years ago when  
 that croaking old woman was a pretty fresh young lass! - but you  
 see this is getting like a book? And am I not going to be able to write  
 rationally even to you & my dear lady? Since I have been here I have read  
 through 3 plays those of Beaumarchais the Figaro cycle, and 2  
 more are in 6 volumes very impudent and answering by other  
 and Beaumarchais - and I have had letters from Mr. James, a



composition as elegant as you could write a his Reverence, and  
who forget in my postman's care just the things wh<sup>ch</sup> I told him to  
put there.

And now Maam I don't like to ask you to write to me because  
I don't think I shall stop here very long - may come back by next  
Monday's packet but that would perhaps hurt the feelings of my  
old folks at Paris who might like to see me - and will you make  
me a birthday present please, and it shall be a dinner on the 18<sup>th</sup>  
th<sup>at</sup> see you off with you well, and then - fare away at Pondichy.

Coming here won't do - very moderate houses let at 50 £ for the  
season - then to go & come with my family is 20 £ more - whereas  
we may go to Moulouque & back for 6 £ and get rooms for 25 £.  
And to God bless you dear friend - and God bless all yours prays your  
affectionate brother Blakepeace.

There was a little girl of 10 in the Railroad going to Eastbourne wh<sup>ch</sup>  
was so beautiful that I had nearly gone after her, for I wanted very  
little to decide me one way or other, and only came hither because I  
saw by Mr. Radshaw in the morning that the boat started on that day.  
But I think and hope I shall be better for the little change - There's a  
play here tomorrow night Sunday; will you come?

of admiration too strongly. Papa was king, mamma was queen, in this company, I a sort of foreign emperor with the princesses my daughters. By Jove, it was intolerably painful; and I must go to her soirée to-morrow night too, and drag about in this confounded little Pedlington. Yesterday night,—I am afraid it was the first day of the week,—I dined with Morton, and met no less than four tables of English I knew, and went to the play. There was a little girl acting, who made one's heart ache;—the joke of the piece is, the child, who looks about three, is taken by the servants to a casino, is carried off for an hour by some dragoons, and comes back, having learned to smoke, to dance slang dances, and sing slang songs. Poor little rogue, she sung one of her songs, from an actor's arms; a wicked song, in a sweet little innocent voice. She will be bought and sold within three years from this time, and won't be playing at wickedness any more. I shall shut up my desk and say God bless all the little girls that you and I love, and their parents. God bless you, dear lady.

I have got a very amusing book, the *Tatler* newspaper of 1709; and that shall be my soporific I hope. I have been advancing in Blue Beard, but must give it up, it is too dreadfully cynical and wicked. It is in blank verse and all a diabolical sneer. Depend upon it, Helps is right.

*Wednesday.* If I didn't write yesterday it was because I was wickedly employed. I was gambling until two o'clock this morning, playing a game called *lansquenet* which is very good gambling; and I left off, as I had begun, very thankful not to carry away any body's money or leave behind any of my own; but it was curious to watch the tempers of the various play-



ers, the meanness of one, the flurry and excitement of another, the difference of the same man winning and losing; all which I got, besides a good dinner and a headache this morning. Annie and Minnie and my mother, came to see me yesterday. I don't think they will be so very eager for Paris after three weeks here; the simple habits of our old people will hardly suit the little women. Even in my absence in America, I don't quite like leaving them altogether here; I wonder if an amiable family, as is very kind to me, will give them hospitality for a month? I was writing *Blue Beard* all day; very sardonic and amusing to do, but I doubt whether it will be pleasant to read or hear, or even whether it is right to go on with this wicked vein; and also, I must tell you that a story is biling up in my interior, in which there shall appear some very good, lofty and generous people; perhaps a story without any villains in it would be good, wouldn't it?

*Thursday.*—Thanks for your letter madame. If I tell you my plans and my small gossip, I don't bore you do I? You listen to them so kindly at home, that I've got the habit, you see. Why don't you write a little handwriting, and send me yours? This place begins to be as bad as London in the season; there are dinners and routs for every day and night. Last night I went to dine at home, with *bouilli boeuf* and *ordinaire*, and bad *ordinaire* too; but the dinner was just as good as a better one, and afterwards I went with my mother to a *soirée*, where I had to face fifty people of whom I didn't know one; and being there, was introduced to other *soirée* givers, be hanged to them. And there I left my ma, and went off to Madame Gudin's the painter's wife, where really there was a beautiful ball; and all

the world, all the English world that is; and to-night it is the President's ball, if you please, and tomorrow, and the next day, and the next, more gaieties. It was queer to see poor old Castlereagh in a dark room, keeping aloof from the dancing and the gaiety, and having his thoughts fixed on kingdom come, and Bennett confessor and martyr; while Lady Castlereagh, who led him into his devotional state, was enjoying the music and the gay company, as cheerfully as the most mundane person present. The French people all talk to me about *Ponche*, when I am introduced to them, which wounds my vanity, which is wholesome very likely. Among the notabilities was Vicomte D'Arlincourt, a mad old romance writer, on whom I amused myself by pouring the most tremendous compliments I could invent. He said, *j'ai vu l'Écosse; mais Walter Scott n'y était plus, hélas!* I said, *vous y étiez, Vicomte, c'était bien assez d'un*—on which the old boy said I possessed French admirably, and knew to speak the prettiest things in the prettiest manner. I wish you could see him, I wish you could see the world here. I wish you and Mr. were coming to the play with me tonight, to a regular melodrama, far away on the Boulevard, and a quiet little snug dinner *au Banquet d'Anacréon*. The *Banquet d'Anacréon* is a dingy little restaurant on the boulevard where all the plays are acted, and they tell great things of a piece called *Paillasse* in which Le Maître performs; *nous verrons, Madame, nous verrons*. But with all this racket and gaiety, do you understand that a gentleman feels very lonely? I swear I had sooner have a pipe and a gin and water soirée with somebody, than the best President's *orgeat*. I go to my cousins for half an hour almost every day; you'd like them better than poor

Mary whom you won't be able to stand, at least if she talk to you about her bodily state as she talks to me. What else shall I say in this stupid letter? I've not seen any children as pretty as Magdalene, that's all. I have told Annie to write to you and I am glad Mrs. Fan is going to stay; and I hear that several papers have reproduced the thunder and small beer articles;<sup>1</sup> and I thank you for your letter; and pray the best prayers I am worth for you, and your husband, and child, my dear lady.

W. M. T.

Tuesday [23rd April 1850]

Your Sunday's letter only came in this morning, I am sorry to see my dear lady writes *tristely*, but I would rather you would write sorrowfully if you feel so than sham gaiety or light-heartedness. What's the good of a brother to you, if you can't tell him things? If I am dismal don't I give you the benefit of the dumps? Ah! I should like to be with you for an hour or two and see if you are changed and oldened, in this immense time that you have been away. But business and pleasure keep me here nailed. I have an awful week of festivities before me; today Shakespeare's birthday at the Garrick Club, dinner and speech. Lunch, Madame Lionel Rothschild's; ball, Lady Waldegrave's; she gives the finest balls in London, and I have never seen one yet. Tomorrow, of five invitations to dinner, the first is Mr. Marshall, the Duke of Devonshire's evening party, Lady Emily Dundas' ditto. Thursday, Sir Anthony Rothschild. Friday, the domestic affections. Saturday, Sir Robert Peel. Sunday, Lord

<sup>1</sup> Thackeray's reply to a criticism in the *Times*.



*Lady of the House.*

Drawing by Thackeray in Mrs. Brookfield's possession (perhaps Lady Castlereagh?)



Lansdowne's. Isn't it curious to think—it was striking my great mind yesterday, as Annie was sorting the cards in the chimney-glass,—that there are people who would give their ears, or half their income to go to these fine places? I was riding with an Old Bailey barrister, yesterday in the Park, and his pretty wife (*on les aiment jolies, Madame*). He apologised for knowing people who lived in Brunswick Square, and thought to prove his gentility by calling it that *demned* place.

The good dinner on Friday was very pleasant and quiet with old acquaintances, the ladies, M. P.'s wives, took me aside and asked confidentially about the fashionable world in which it is supposed, I believe, that I live entirely now; and the wonder is that people don't hate me more than they do. I tried to explain that I was still a man, and that among the ladies of fashion, a lady could but be a lady, and no better nor no worser. Are there any better ladies than you and Pincushion? Annie has found out that quality in the two of you, with her generous instincts. I had a delightful morning with her on Sunday, when she read me the *Deserted Village*, and we talked about it. I couldn't have talked with her so, with anybody else, except perhaps you, in the room. Saturday! what did I do? I went to Punch and afterwards to a play, to see a piece of the *Lady of Lyons* performed, by a Mr. Anderson. Before that to the Water-Colour Society, which was choke-full of bishops and other big-wigs, and among them Sir Robert Peel elaborately gracious,—conversation with Lady Peel, about 2000 people looking on. Bows, grins, grimaces on both sides, followed by an invitation to dinner next Saturday. The next person I shook hands with after Sir Robert Peel, was—who do you think?



Mrs. Rhodes of the Back Kitchen; I thought of you that very instant, and to think of you, dear lady, is to bless you.

\* \* \* \* \*

After, in going home from the Berrys, where was a great assembly of polite persons, Lady Morley, whom you love, (we laughed and cracked away so that it would have made you angry) my dear Elliot, and Perry, Lord Lansdowne, Carlyle, ever so many more. Oh! stop, at the Water Colours on Saturday, Mr. Hallam asked me to dinner. He and Lord Mohun and Miss Julia went and admired a picture, O! such a spoony picture. Sunday I went to Hampstead with the infants, and dined at the Crowes'; I went to Higgins', a very pleasant little party; sorry his reverence could not come. And then, which is I believe Monday, I was alarmed at not getting my manuscript back; I drew wood blocks all day, rode in the Park for three hours without calling or visiting anywhere; came home to dinner, went to the Berrys's and am back again at twelve, to say G. B. Y.

[1850]

CAMBRIDGE.

MADAM:

I have only had one opportunity of saying how do you do to-day, on the envelope of a letter which you will have received from another, and even more intimate friend W. H. B. This is to inform you that I am so utterly and dreadfully miserable now he has just gone off at one o'clock to Norwich by the horrid mail, that I think I can't bear this place beyond tomorrow and must come back again.

We had a very pleasant breakfast at Dr. Henry Maine's and two well-bred young gents of the University, and broiled fowls and mushrooms, just as we remember them 200 years ago. . . .

I have had the meanness not to take a private room and write in consequence in the Coffee Apartment in a great state of disquiet. Young under-graduates are eating supper, chattering is going on incessantly. I wonder whether William is safe in the train, or will he come back in two minutes, too late for the conveyance. Yes, here he comes actually—no, it is only the waiter with a fresh supply of bitter beer for the young gents. Well, we brexfested with Mr. and Mrs. Maine, and I thought him a most kind, gentle, and lovable sort of man, so to speak, and liked her artlessness and simplicity. (Note that this is the same horrid ink of last night, which will blot.) And then we went to fetch walks over the ground, forgotten, and yet somehow well remembered. William says he is going to bring you down here, and you will like it and be very happy. . . .

Just now William, I was going to write *Villiam*, but I knew you wouldn't like it, says, "She is dining at Lady Monteagle's," so I said "Let us drink her health," and we did, in a mixture of ale and soda water, very good. There was a bagman asleep in the room, and we drank your health, and both of us said, "God bless her," I think this is the chief part of my transactions during the day. . . . I think I said we walked about in haunts once familiar. We went to the Union where we read the papers, then drove to the river where we saw the young fellows in the boats, then amidst the College groves and cetera, and peeped into various courts and halls, and were not unamused, but bitterly melanco-

lions, though I must say William complimented me on my healthy appearance, and he for his part, looked uncommonly well.

I went then to see my relations, old Dr. Thackeray 75 years of age, perfectly healthy, handsome, stupid and happy, and he isn't a bit changed in twenty years, nor is his wife, strange to say. I told him he looked like my grandfather, his uncle, on which he said, "Your grandfather was by no means the handsomest of the Thackerays," and so I suppose he prides himself on his personal beauty. At four, we went to dine with Don Thompson in Hall, where the thing to me most striking was the — if you please, the smell of the dinner, exactly like what I remember afore-time. Savoury odours of youth borne across I don't know what streams and deserts, struggles, passions, poverties, hopes, hopeless loves and useless loves of twenty years! There is a sentiment suddenly worked out of a number of veal and mutton joints, which surprises me just as much as it astonishes you, but the best or worst of being used to the pen is, that one chatters with it as with the tongue to certain persons, and all things blurt out for good or for bad. You know how to take the good parts generously and to forget the bad, dear kind lady. . . .

Then we went to Jenny Lind's concert, for which a gentleman here gave us tickets, and at the end of the first act we agreed to come away. It struck me as atrociously stupid. I was thinking of something else the whole time she was jugulating away, and O! I was so glad to get to the end and have a cigar, and I wanted so to go away with Mr. Williams, for I feel entirely out of place in this town. This seems to me to be spoken all in a breath, and has been written without a full stop. Does it not

strike you as entirely frantic and queer? Well, I wish I were back. . . .

I am going out to breakfast to see some of the gallant young blades of the University, and tonight, if I last until then, to the Union to hear a debate. What a queer thing it is. I think William is a little disappointed that I have not been made enough a lion of, whereas my timid nature trembles before such honours, and my vanity would be to go through life as a gentleman—as a Major Pendennis—you have hit it. I believe I never do think about my public character, and certainly didn't see the gyps, waiters and under-graduates whispering in hall, as your William did, or thought he did. He was quite happy in some dreary rooms in College, where I should have perished of *ennui*,—thus are we constituted. An old hook-nosed clergyman has just come into the Coffee-room, and is looking over my shoulder I think, and has put a stop to the sentence beginning “thus are we constituted” &c.

Jenny Lind made £400 by her concert last night and has given £100 to the hospital. This seems rather pompous sort of piety, it would be better to charge people less than 31/6 for tickets, and omit the charity to the poor. But you see people are never satisfied (the hook-nosed clergyman has just addressed a remark) only I pitied my cousins the Miss Thackerays last night, who were longing to go and couldn't, because tickets for four or five of them in the second rows, would have cost as many guineas, and their father could not afford any such sum. . . . Present my best compliments to Mrs. Fanshawe. If you see Mrs. Elliot remember me to her most kindly, and now to breakfast.

Written to us, when we were at Cambridge. [1850.]

Wednesday, Midnight.

I have made an awful smash at the Literary Fund and have tumbled into 'Evins knows where;—It was a tremendous exhibition of imbecility. Good night. I hope you 2 are sound asleep. Why isn't there somebody that I could go and smoke a pipe to?

Bon Soir

But O! what a smash I have made!

I am talking quite loud out to myself at the Garrick sentences I intended to have uttered: but they wouldn't come in time.

After the fatal night of the Literary Fund disaster, when I came home to bed (breaking out into exclamations in the cab, and letting off madly, parts of the speech which wouldn't explode at the proper time) I found the house lighted up, and the poor old mother waiting to hear the result of the day.—So I told her that I was utterly beaten and had made a fool of myself, upon which with a sort of cry she said “No you didn't, old man,”—and it appears that she had been behind a pillar in the gallery all the time and heard the speeches; and as for mine she thinks it was beautiful. So you see, if there's no pleasing everybody, yet some people are easily enough satisfied. The children came down in the morning and told me about my beautiful speech which Granny had heard. She got up early and told them the story about it, you may be sure; *her* story, which is not the true one, but like what women's stories are.

I have a faint glimmering notion of Sir Charles Hedges having made his appearance somewhere in the middle of the speech, but of what was said I haven't the



smallest idea. The discomfiture will make a good chapter for Pen. It is thus we make *flèche de tout bois*; and I, I suppose every single circumstance which occurs to pain or please me henceforth, will go into print somehow or the other, so take care, if you please, to be very well behaved and kind to me or else you may come in for a savage chapter in the very next number.

As soon as I rallied from the abominable headache which the Free Masons tavern always gives, I went out to see ladies who are quite like sisters to me, they are so kind, lively and cheerful. Old Lady Morley was there and we had a jolly lunch, and afterwards one of these ladies told me by whom she sat at Lansdowne House, and what they talked about and how pleased, she, my friend was. She is a kind generous soul and I love her sincerely.

After the luncheon (for this is wrote on Saturday, for all yesterday I was so busy from nine till five, when my horse was brought and I took a ride and it was too late for the post) I went to see —, that friend of my youth whom I used to think 20 years ago the most fascinating, accomplished, witty and delightful of men. I found an old man in a room smelling of brandy and water at 5 o'clock at —, quite the same man that I remember, only grown coarser and stale somehow, like a piece of goods that has been hanging up in a shop window. He has had 15 years of a vulgar wife, much solitude, very much brandy and water I should think, and a depressing profession; for what can be more depressing than a long course of hypocrisy to a man of no small sense of humour? It was a painful meeting. We tried to talk unreservedly, and as I looked at his face I remembered the fellow I was so fond of.—He asked me if I still con-



sorted with any Cambridge men; and so I mentioned Kinglake and one Brookfield of whom I saw a good deal. He was surprised at this, as he heard Brookfield was so violent a Puseyite as to be just on the point of going to Rome. He can't walk, having paralysis in his legs, but he preaches every Sunday, he says, being hoisted into his pulpit before service and waiting there whilst his curate reads down below.

I think he has very likely repented: he spoke of his preaching seriously and without affectation: perhaps he has got to be sincere at last after a long dark lonely life. He showed me his daughter of 15, a pretty girl with a shrewish face and bad manners. The wife did not show. He must have been glad too when I went away and I dare say is more scornful about me than I about him. I used to worship him for about 6 months; and now he points a moral and adorns a tale such as it is in Penden-nis. He lives in the Duke of — park at — and wanted me to come down and see him, and go to the Abbey he said, where the Duke would be so glad to have me.—But I declined this treat—O fie for shame! How proud we get! Poor old Harry —! and this battered vulgar man was my idol of youth! My dear old Fitzgerald is always right about men, and said from the first that this was a bad one and a sham. You see, some folks have a knack of setting up for themselves idols to worship.

Don't be flying off in one of your fits of passion, I don't mean you.

Then I went to dine at —'s, where were his wife and sister. I don't think so much of the wife, though she is pretty and clever—but Becky-fied somehow, and too much of a *petite maîtresse*. I suppose a deal of flattery

has been poured into her ears, and numberless men have dangled round that pretty light little creature. The sister with her bright eyes was very nice though, and I passed an evening in great delectation till midnight drawing nonsense pictures for these ladies, who have both plenty of relish for nonsense. Yesterday, after working all day, and then going to the London Library to audit accounts—doesn't that sound grand?—and taking a ride, I came home to dinner, fell asleep as usual afterwards, slept for 12 hours, and am now going to attack Monsieur Pendennis. Here is the journal. Now Ma'm have you been amused? Is King's very fine? is Trinity better? did you have a nice T at Mrs. Maine's? When are you coming back? Lord and Lady Castle-reagh came here yesterday, and I want you to come back, so that I may give them an entertainment;—for I told my lady that I wanted to show her that other lady mentioned in the Punch article as mending her husband's chest of drawers—but I said waistcoat.—Sir Bulwer Lytton called yesterday.

To-night I am going to the bar dinner, and shall probably make another speech.—I don't mind about failing there, so I shall do pretty well. I rode by Portman Street on Thursday. Please to write and let me know whether you'll dine on the 28th or the 30th, or can you give me both those days to choose from. And so God bless both on you.

(Signed 3 hands clasped.)

## Fragment of a letter

About 1850

I could not come yesterday evening to ring at the door; for I did not return until 8 o'clock from the visit to the emigrant ship at Gravesend, and then I had to work until 12, and polish off Pendennis. There are always four or five hours work when it is over, and four or five more would do it all the good in the world, and a second, or third reading.

That emigrant business was very solemn and affecting; it was with difficulty I could keep my spectacles dry — amongst the people taking leave, the families of grave-looking parents and unconscious children, and the bustle and incidents of departure. The cabins in one of the ships had only just been fitted up, and no sooner done than a child was that instant born in one of them, on the very edge of the old world as it were, which it leaves for quite a new country, home, empire. You shake hands with one or two of these people and pat the yellow heads of the children (there was a Newcastle woman with eight of them, who interested me a good deal) and say "God bless you, shake hands, you and I shall never meet again in this world, go and do your work across the four months of ocean, and God prosper it." The ship drops down the river, it gives us three great cheers as we come away in the steamer with heavy hearts rather. In three hours more Mr. W. M. T. is hard at work at Punch office; Mr. Parson Quikette has got to his night school at St. George's in the East; that beautiful gracious princess of a Mrs. Herbert is dressing herself up in diamonds and rubies very likely, to go out into the world, or is she

up stairs in the nursery, reading a good book over the child's cradle? Oh! enormous, various, changing, wonderful, solemn world? Admirable providence of God that creates such an infinitude of men, it makes one very grave, and full of love and awe. I was thinking about this yesterday morning before six, when I was writing the last paragraph of *Pendennis* in bed, and the sun walked into the room and supplied the last paragraph with an allusion about you, and which I think means a benediction upon William, and your child, and my dear lady. God keep you.

As I am waiting to see Mrs. Bullar, I find an old review with an advertisement in it, containing a great part of an article I wrote about Fielding, in 1840 in the *Times*. Perhaps Madame will like to see it, and Mr. Williams. My wife was just sickening at that moment; I wrote it at Margate, where I had taken her, and used to walk out three miles to a little bowling-green, and write there in an arbour—coming home and wondering what was the melancholy oppressing the poor little woman. The *Times* gave me five guineas for the article. I recollect I thought it rather shabby pay, and twelve days after it appeared in the paper, my poor little wife's malady showed itself.

How queer it is to be carried back all of a sudden to that time, and all that belonged to it, and read this article over; doesn't the apology for Fielding read like an apology for somebody else too? God help us, what a deal of cares, and pleasures, and struggles, and happiness I have had since that day in the little sunshiny arbour, where, with scarcely any money in my pocket, and two little children, (Minnie was a baby two months old) I

was writing this notice about Fielding. Grief, Love, Fame, if you like.—I have had no little of all since then (I don't mean to take the fame for more than it's worth, or brag about it with any peculiar elation.)

MY DEAR MADAM: On calling on our mutual friend Mrs. Procter, yesterday, she was polite enough to offer me a seat in her box at Drury Lane theatre this evening, when Her *Majesty* honours the play-house with a visit for the benefit of Mr. Macready. Shakespeare is always amusing, and I am told the aspect of the beef-eaters at the royal box is very *imposing*. I mentioned to Mrs. Procter that I had myself witnessed many entertainments of this nature, and did not very much desire to be present, but intimated to her that I had a friend who I believed was most anxious to witness Mr. Macready's performance in the *august presence* of the Sovereign. I mentioned the name of your husband, and found that she had *already*, with her usual politeness, dispatched a card to that gentleman, whom I shall therefore have the happiness of meeting this evening. But perhaps you are aware, that a *chosen few* are admitted *behind the scenes* of the theatre, where, when the curtain rises, they appear *behind the performers*, and with loyal hearts join in the national anthem, at the very feet of their Queen. My reverend friend has an elegant voice, perhaps he would like to lift it up in a chorus, which though performed in the *temple of Thespis*, I cannot but consider to be in the nature of a *hymn*. I send therefore a ticket of which I beg his polite acceptance, and am dear Madam, with the utmost respect,

Your very faithful servant,

W. M. THACKERAY.

P. S. I was a little late for the magnificent entertainment of my *titled friends* Sir William and Lady Molesworth, on Saturday, and indeed the first course had been removed, when I made my appearance. The banquet was sumptuous in the extreme, and the company of the most select order. I had the happiness of sitting next to Clarence Bulbul Esq., M.P., and opposite was the most noble, the Marquis of Steyne. Fancy my happiness in the company of persons so *distinguished*. A delightful concert followed the dinner, and the whole concluded with a sumptuous supper, nor did the party separate until a late hour.

Written about the time when we were at Park Cottage  
Southampton

[1850]

As the Sunday Post is open again, I write you a word of good-bye—and send you a little commission. Please to give Dr. Bullar's Infirmary 30/ for me and the children,—or put that sum into his money-box at Prospect Place. I tried my very hardest to compose my mind and ballad in the railway but it was no use. I start for Antwerp at 9 tomorrow morning; shall be there at 6 or so on Monday; and sleep probably at Cologne or Bonn; and if anybody chooses to write to me at Frankfort, Poste Restante, I should get the letter I daresay.—Shall I send you Lady Kicklebury's Tour? I will if it is at all funny or pleasant, but I doubt if it will do for letters well. Oh how glum and dingy the city looks, and smoky and dreary! Yesterday as I walking in the woods with Mrs. Procter looking at the columns of the fir trees, I thought



of the pillars here, and said "This place is almost as lonely as the Reform Club in September." But the difference to the feeling mind is very great betwixt the two solitudes, and for one I envy the birds in the Hampshire boughs—what rubbish!

### Fragment.

We have been to Shoolbred's to buy a gown for granny. We have been to Madame Victorine's to order new dresses for ourselves. We have been to call at Mrs. Elliot's, Mrs. Prinsep's, Lady Rothschild's, Mr. H. Hallam's, Mrs. James's, Mrs. Pollock's, Lady Pollock's, and the young women are gone home, and I am expecting Mr. William to dine here. I have ordered such a nice dinner; we are to go to the Sartoris' afterwards. Will you go there next Friday? I think I shall go somewhere on Sunday, Monday and Tuesday, I have no engagements for those three days, isn't it wonderful? But I'll be magnanimous and not bother my dear lady's friends.

I saw Harry Hallam, he and the faithful Maine were reading hard. Maine wanted me to fix to go to his house on Friday the 4th May, but I wouldn't. Harry was very pleasant, jovial, and gracious. He has been speaking well of me to the Elliots'. The artful dodger, he knew they would tell me again. What kind women they are! They say they had a very nice letter from you; I didn't have a nice letter from you; and as for your letter to my mamma, which I read, O! ma'am, how frightened you were when you wrote it, and what for were you in a fright? You have brains, imagination, wit; how conceited it is to be afraid, then.

I saw my lovely VIRGINIA to-day, she was as kind and merry as ever. The children seemed to stare to hear me laugh and talk, I never do at home. . . .

MR. INSPECTOR,

Mr. Kenyon having called upon me to fix a day when you may have the honour of meeting me at his house, I have proposed Christmas Eve, and am with compliments to the *geehrte Frau Schulinspektorin*

Yours

W. M. T.

WHITE LION, BRISTOL,

Monday 1850.

MY DEAR LADY:

With the gold pen there's no knowing how and what I write, the handwriting is quite different and it seems as if one was speaking with a different voice. Fancy a man stepping up to speak to you on stilts and trying to make a bow, or paying you compliments through a Punch's whistle;—not that I ever do pay you a compliment, you know, but I can't or I shan't be able for a line or two to approach you naturally, and must skate along over this shiny paper.

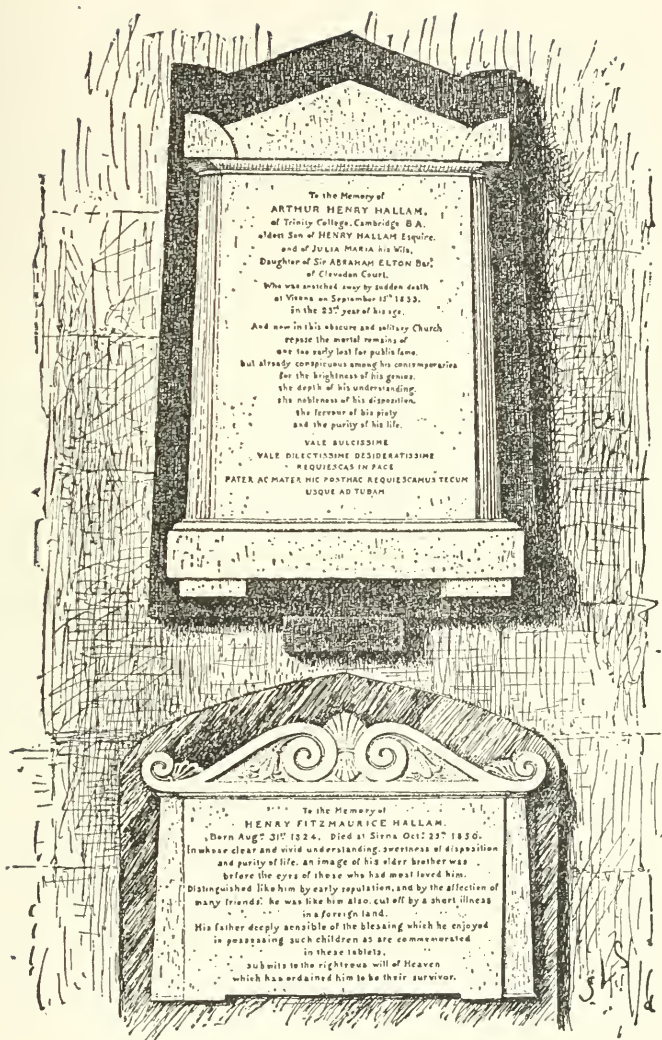
I went to Clevedon and saw the last rites performed for poor dear Harry.—<sup>1</sup> I went from here, and waited at Candy's till the time of the funeral, in such cold weather! Candy's shop was full of ceaseless customers all the time—there was a little boy buying candles and an old woman with the toothache—and at last the moment drew nigh and Tinling in a scarf and hat-band driving himself down from the Court, passed the shop, and I

<sup>1</sup> H. F. Hallam died 24th Oct. 1850.

went down to the church. It looked very tranquil and well ordained, and I had half an hour there before the procession came in view. Those ceremonies over a corpse—the immortal soul of a man being in the keeping of God, and beyond the reach of all undertakers,—always appear to me shocking rather than solemn,—and the horses and plumes give me pain.—The awful moment was when the dear old father—the coffin being lowered into the vault where so much of his affection and tenderest love lies buried, went down into the cave and gave the coffin a last kiss;—there was no standing that last most affecting touch of Nature. . . . Mr. Hallam who had been up-stairs came down after an hour or two; and I was so sorry that I had decided on coming back to Bristol, when he asked me whether I wasn't going to stay? Why didn't I? I had written and proposed myself to Dean Elliot in the morning personally, and I find he is out of town on returning here in the coldest night to the most uncomfortable inn, writing paper, gold pen. . . . Duty, Duty is the word, and I hope and pray you will do it *cheerfully*.

Now it is to comfort and help the weak-hearted, and so may your comforter and helper raise you up when you fall. I wonder whether what I said to you yesterday was true? I know what I think about the famous chapter of St. Paul that we heard to-day,—one glory of the sun, and another of the moon, and one flesh of birds and one of fish and so forth,—premature definitions—yearnings and strivings of a great heart after the truth. Ah me—when shall we reach the truth? How can we with imperfect organs? but we can get nearer and nearer, or at least eliminate falsehood.

To-morrow then for Sir John Cam Hobhouse. Write



Memorial Tablets to Arthur and Henry Hallam in Clevedon Church



to me there, dear sister, and tell me you are cheerful and that your baby is well, and that you love your affectionate old brother. When will you see the children? to-morrow I hope. And now I will go to bed and pray as best I can for you and yours and your nieces and your faithful old Makepeace.

G. B. Y.

1851.

I have no news to give for these two days, but I have been busy and done nothing. Virtue doesn't agree with me well, and a very little domestic roseleaf ruffled puts me off my work for the day. Yesterday it was, I forget what; to-day it has been the same reason; and lo! Saturday cometh and nothing is done. . . . We have been to the Zoölogical Gardens this fine day and amused ourselves in finding likenesses to our friends in many of the animals. Thank *Evns!* both of the girls have plenty of fun and humour; your's ought to have, from both sides of the house,—and a deal of good besides, if she do but possess a mixture of William's disposition and yours. He will be immensely tender over the child when nobody's by, I am sure of that. No father knows for a few months what it is, but they learn afterwards. It strikes me I have made these statements before.

We had a dull dinner at Lady ——'s, a party of —— chiefly; and O! such a pretty one, blue eyes, gold hair, alabaster shoulders and such a splendid display of them. Venables was there, very shy and grand-looking—how kind that man has always been to me!—and a Mr. Simeon of the Isle of Wight, an Oxford man, who won



my heart by praising certain parts of *Vanity Fair* which people won't like. Carlyle glowered in in the evening; and a man who said a good thing. Speaking of a stupid place at the sea-side, Sandwich I think, somebody said "Can't you have any fun there?" "O! yes," Corry said, "but you must take it with you." A nice speech I think, not only witty but indicating a gay cheerful heart. I intend to try after that; *we* intend to try after that; and by action and so forth get out of that morbid dissatisfied condition. Now I am going to dress to dine with Lord Holland; my servant comes in to tell me it is time. He is a capital man, an attentive, alert, silent, plate-cleaning, intelligent fellow; I hope we shall go on well together, and that I shall be able to afford him. . . .

Boz is capital this month, some very neat pretty natural writing indeed, better than somebody else's again. By Jove, he is a clever fellow, and somebody else must and shall do better. Quiet, pleasant dinner at Lord Holland's; leg of mutton and that sort of thing, home to bed at 10.30, and to-morrow to work really and truly. Let me hear, please, that you are going on well and I shall go on all the better.

April 29th, 1851.

MADAM AND DEAR LADY:

Will you have a little letter to-day, or a long letter to-morrow? for there's only half an hour to post time.—A little letter to-day?—I don't wonder at poets being selfish, such as Wordsworth and Alfred.—I have been for five days a poet, and have thought or remembered nothing else but myself and my rhymes and my measure. If somebody had come to me and said, "Mrs. Brookfield

has just had her arm cut off," I should have gone on with, Queen of innumerable isles, tidumtidy, tidumtidy, and not stirred from the chair. The children and nobody haven't seen me except at night; and now though the work is just done, (I am just returned from taking it to the *Times* office) I hardly see the paper before me, so utterly beat, nervous, bilious and overcome I feel; so you see you chose a very bad day ma'am for a letter from yours very sincerely. If you were at Cadogan Place I would walk in, I dare say, say God bless you, and then ask leave to go to sleep. Now you must be thinking of coming back to Pinlicko soon, for the lectures are to begin on the 15th. I tried the great room at Willis's yesterday, and recited part of the multiplication table to a waiter at the opposite end, so as to try the voice. He said he could hear perfectly, and I daresay he could, but the thoughts somehow swell and amplify with that high-pitched voice and elaborate distinctness. As I perceive how poets become selfish, I see how orators become humbugs and selfish in their way too, absorbed in that selfish pursuit and turning of periods. It is curious to take these dips into a life new to me as yet, and try it and see how I like it, isn't it? Ah me, idleness is best; that is, quiet and repose of mind and somebody to love and be fond of, and *nil admirari* in fine. The gentlemen of the G. tell me, and another auditor from the Macready dinner, that my style of oratory was conspicuous for consummate ease and impudence, I, all the while feeling in so terrible a panic that I scarcely knew at the time what I was uttering, and didn't know at all when I sat down.—This is all I have to tell you about self, and ten days which have passed away like a fever. Why, if we were to let the poetic cock turn, and run, there's no end of it I

think. Would you like me now to become a great—fiddlededee? no more egotisms Mr. M. if you please.

I should have liked to see your master on Sunday, but how could I? and Lord! I had such a headache, and Dicky Doyle came, and we went to Soyer's Symposium and the Crystal Palace together, where the great calm leviathan steam engines and machines lying alongside like great line of battle ships, did wonderfully move me; and I think the English compartment do beat the rest entirely, and that let alone our engines, which be incomparable, our painters, artificers, makers of busts and statues, do deserve to compare with the best foreign. This I am sure will interest and please Miss Brookfield very much. God bless that dear little lady. I would give two-pence to hear her say, "more tea." Oh, by the way can I have that young woman of whom Rossiter spoke? Mary goes away at the end of the week and a cook is coming, and I want a maid, but have had no leisure to think of one until now, when my natural affairs and affections are beginning to return to my mind, and when I am my dear lady's friend and servant,

W. M. T.

May, 1851.

AMIE:

I write you a little word after that Exhibition from home. . . .

The ode has had a great success. What do you mean by "an ode as she calls it?" *Vive dieu*, Madame, it is either an ode or nix (the German for nothing.) And as for the Exhibition, which don't interest me at all so much, it was a noble, awful, great love-inspiring, gooseflesh-

bringing sight. I got a good place by good luck and saw the whole affair, of which no particular item is wonderful; but the general effect, the multitude, the riches, the peace, the splendour, the security, the sunshine, great to see,—much grander than a coronation. The vastest and sublimest popular festival that the world has ever witnessed before. What can one say about it but commonplace? There was a Chinese with a face like a pantomime-mask and shoes, who went up and kissed the Duke of Wellington, much to the old boy's surprise.

And the Queen looked not uninteresting; and Prince Albert grave, handsome, and princely; and the Prince of Wales and the Princess Royal are nice children,—very eager to talk and observe they seemed. And while the Archbishop was saying his prayer, beginning with *Pater Noster*, which sounded, in that wonderful throng, inexpressibly sweet and awful, three Romish Priests were staring about them, with opera glasses; which made me feel as angry as the Jews who stoned Stephen.

I think this is all I have to say. I am *very* tired and the day not over, for I have promised the children to take them to the play, in recompense for their disappointment in not getting to the Exhibition, which they had hopes of seeing through my friend Cole. . . .

\* \* \* \* \*

[1851.]

REFORM CLUB.

MY DEAR SIR OR MADAM:

*Pax vobiscum; ora pro nobis.* If you go to the lecture to-day, will you have the fly? It will be only ever so little out of the fly's way to come for you: and will you

fetch me from this place please, and will you send an answer by coachman to say whether you will come or no?

I had a gentle ride in the Park, and was all but coming to 15, but I thought I wouldn't get off my oss at any place save that where I am going to work, namely this here, until lecture time. Doyle will be in waiting at 4½ o'clock to let the stray sheep into the fold.

I am, yours

MAKEPEACE,

Bishop of Mealy Potatoes.

MY DEAR LADY:

I have been at work until now, eight o'clock. The house is very pleasant, Mr. and Mrs. G. bent on being so, the dinners splendacious, and what do you think I did yesterday? Please to tell Spring Rice this with my best regards, tomorrow. I thought over the confounded Erminia matter in the railroad, and wrote instantly on arriving here, a letter of contrition and apology to Henry Taylor for having made, what I see now, was a flippant and offensive allusion to Mrs. Taylor. I am glad I have done it. I am glad that so many people whom I have been thinking bigoted and unfair and unjust towards me, have been right, and that I have been wrong, and my mind is an immense deal easier.

MY DEAR —: Will you, I mean Mr. Brookfield, like to come to Mrs. S's sworry to-night? There will be very pretty music, and yesterday when I met her, I said I wanted her very much to go and sing to a sick lady of my acquaintance and she said she would with the great-

est pleasure in the world; and I think it would be right if Mr. Brookfield should call upon her, and I am disengaged on Wednesday next either for evening or dinner, and Mrs. Sartoris' number is 99 Eaton Place, and I am,

Your obedient servant

W. M. THACKERAY.

MY DEAR VIEUX:

I have told the *mouche* to call for me at the Punch office at eight, and to come round by Portman Street first. If you like you can come and we can go to a little play, a little something, to Hampstead even if you were up to it. If you'd like best to sit at home, I'd like to smoke a pipe with you; if you'd like best to sit at home alone, I can go about my own business, but don't mind choosing which way of the three you prefer, and

Believe me, *hallis* yours

W. M. T.

MY DEAR SICK LADY:

I send you 1, 2, 3, 4, 5, 6, 7, MSS just to amuse you for ten minutes. Annie's I am sure will; isn't it good? the perilous passage, and the wanting to see me. The letters are to ladies who bother me about the Bath and Wash-house *fête*; and the verses, marked 2, were written in a moment of depression—I wonder whether you will like No. 2?

Virginia wasn't at dinner after all, yesterday. Wasn't that a judgment on somebody? She stopped to take care of a sick sister she has; but I made myself as happy as circumstances admitted, and drank your health in a glass of Mr. Prinsep's excellent claret; one can't drink mere port this weather.



When you have read all the little papers, please put them back, and send them by the printer's devil to their owner. It has just crossed my mind that you may think it very conceited, my sending you notes to read, addressed to grand ladies, as if I was proud of my cleverness in writing them, and of being in a state of correspondence with such grand persons. But I don't want to show off, only to try and give you ever so little amusement, and I don't choose to think about what other people choose to think about.

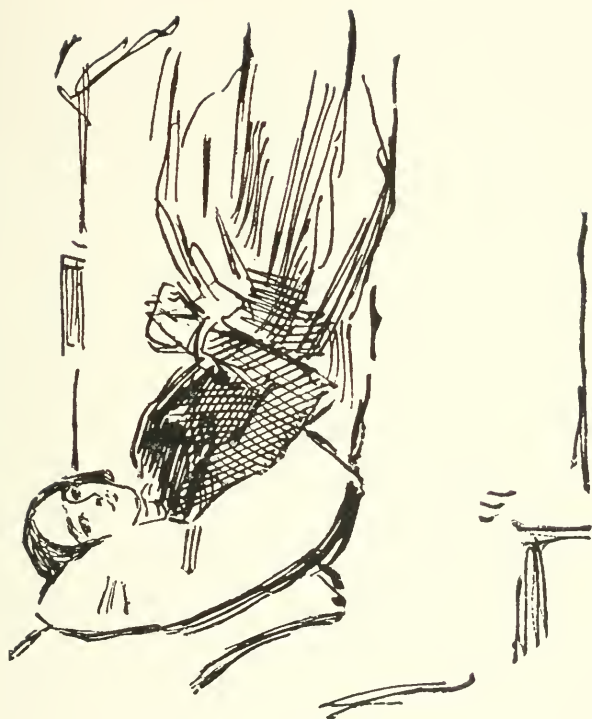
Yours, dear Mrs. Brookfield,

W. M. THACKERAY.

MY DEAR MADAM:

I am always thinking of Mrs. C— W— H— with a feeling of regard, so intense and incomprehensible, that feeble words cannot give it utterance, and I know that only a strong struggle with my interior and a Principle which I may say is based on the eternal data of perennial reminiscences, can keep this fluttering heart tolerably easy and secure. But what, what, is Memory? Memory without Hope is but a negative idiosyncrasy, and Hope without Memory, a plant that has no root. Life has many such, but still I feel that they are too few; death may remove or in some way modify their poignancy; the future alone can reconcile them with the irrevocable fiat of yesterday, and tomorrow I have little doubt will laugh them into melancholy scorn. Deem not that I speak lightly, or that beneath the mask of satire, any doubt, any darkness, any pleasure even, or foreboding, can mingle with the depth of my truthfulness. Passion is but a hypocrite and a monitor, however barefaced.

Action, febrile continuous action, should be the pole



Sketch by Thackeray, belonging to Mrs. Brookfield



star of our desolate being. If this is not reality, I know not what is. Mrs. C. W. H. may not understand me, but you will.

Fragment.

. . . . And is W. Bullar going to work upon you with his "simple mysticism?" I don't know about the Unseen World; the use of the seen World is the right thing I'm sure!—it is just as much God's world and Creation as the Kingdom of Heaven with all the angels. How will you make yourself most happy in it? how secure at least the greatest amount of happiness compatible with your condition? by despising to-day, and looking up cloudward? Pish. Let us turn God's to-day to its best use, as well as any other part of the time He gives us. When I am on a cloud a-singing, or a pot boiling—I will do my best, and if you are ill, you can have consolations; if you have disappointments, you can invent fresh sources of hope and pleasure. I'm glad you saw the Crowes, and that they gave you pleasure;—and that noble poetry of Alfred's gives you pleasure (I'm happy to say ma'am I've said the very same thing in prose that you like—the very same words almost). The bounties of the Father I believe to be countless and inexhaustible for most of us here in life; Love the greatest. Art (which is an exquisite and admiring sense of nature) the next.—By Jove! I'll admire, if I can, the wing of a Cock-sparrow as much as the pinion of an Archangel; and adore God the Father of the earth, first; waiting for the completion of my senses, and the fulfilment of His intentions towards me afterwards, when this scene closes over us. So when Bullar turns up his i to

the ceiling, I'll look straight at your dear kind face and thank God for knowing that, my dear; and though my nose is a broken pitcher, yet, Lo and behold there's a Well gushing over with kindness in my heart where my dear lady may come and drink. God bless you,—and William and little Magdalene.

### Fragment.

I have had the politest offer made me to go to Scotland, to Edinburgh, where there is a meeting of the *savants*—just the thing for me, you know; thence to the Highlands with Edward Ellice; thence to Miss Prince's friend, the Duchess, who is the most jovial, venerable, pleasant, and I should think too, a little wicked, old lady. And I suppose I could be franked through the kingdom from one grandee to another; but it don't seem much pleasure or rest, does it? Best clothes every day, and supporting conversation over three courses at dinner; London over again. And a month of solitary idleness and wandering would be better than that, wouldn't it? On the other hand it is a thing to do and a sight to see, sure to be useful professionally, some day or other, and to come in in some story unborn as yet.

I did the doggerel verses which were running in my head when I last wrote you, and they are very lively. You'd say the author must have been in the height of good spirits;—no, you wouldn't, knowing his glum habit and dismal views of life generally.

We are going on a little holiday excursion down the river to Blackwall, to board the American Packet-ship, the Southampton, I told you of before; and shake hands with the jolly captain, and see him out of the dock. Then

the young ladies are going to *Don Giovanni* in the evening, and I to dine with the Earl of Carlisle, but I want quiet. . . .

Do you remember my telling you of O'Gorman Mahon, bidding some ladies to beware of me for I could talk a bird off a tree? I was rather pleased at the expression, but O'Gorman last Saturday, took me away out of Lord Palmerston's arms, with whom I was talking, and said that some ladies had informed him, that when he made use of that expression, my countenance assumed a look of the most diabolical rage and passion, and that I abused him, O'Gorman in the most savage manner. In vain I remonstrated, he'll believe it to the end of his life.

1851.

Good Friday.

Yesterday evening in the bitter blast of the breeze of March, a Cavalier, whose fingers were so numbed that he scarce could hold the rein of his good steed, might have been perceived at a door in Portman Street in converse with a footman in dark green livery, and whose buttons bore the cognizance of the Well-known house of Brookfield. Clouded with care and anxiety at first the horseman's countenance (a stalwart and grey-haired man he was, by our lady, and his face bore the marks of wounds received doubtless in early encounters) presently assumed a more cheerful aspect when he heard from the curly-pated servitor whom he interrogated that his Lady's health was better. "Gramercy" he of the steed exclaimed "so that she mend I am happy! happier still when I may behold her! Carry my duty, Fellow, to my Mistress' attendant, and tell her that Sir Titmarsh hath



been at her gate." It closed upon him. The horse-man turned his charger's head home-ward, and soon was lost to view in the now lonely park.

I've been to church already with the young ones—had a fine ride in the country yesterday—am going to work directly this note goes off—and am exceedingly well and jolly in health. I think this is all my news. . . . Mrs. Elliot has been very bad but is mending. I dined there last night. She was on the sofa, and I thought about her kind face coming in to me (along side of another kind-face) when I was ill. What numbers of good folks there are in the world! Fred. Elliot would do anything, I believe, to help me to a place. Old Miss Berry is very kind too, nothing can be kinder; but I will go back to my poetry for *Punch*, such as it is, and say good-bye to my dear lady and Miss Brookfield and Mr.

W. M. T.

[1851.]

MESDAMES:

You mustn't trust the honest *Scotsman*, who is such a frantic admirer that nothing less than a thousand people will content him. I had a hundred subscribers and two hundred other people for the first lecture. Isn't that handsome? It is such a good audience that I begin to reflect about going to America so soon. Why, if so much money is to be made in this empire, not go through with the business and get what is to be had? The Melgunds I saw at the sermon, and the Edinburgh big-wigs in plenty. The M's live over the way, I go to see them directly and thank them. And I like to tell you of my good luck, and am always yours,

W. M. T.



Mr. Jeanes de la Pluche presents respectful Greetings to Mr. Elliot and I am very sorry that he cannot accept your genteel and polite invitation as he is engaged as you will be glad to hear to meet Miss Virginia Pottle: and afterwards to go to a friendly Swaggy where perhaps a reverend gentle lady by name of Br-h-f-l-d may consoled me for his ignominious disappointment in not meeting neither Mr. E nor Miss P

P.S. Respectful Greetings to the young lady who sang like a string

P.S. Gentlest regards to Miss K.E.P.





15 July, 1851.

The happy family has scarce had a moment's rest since we left the St. Katherine's wharf, and this is wrote on board the steamer—in the Rhine, with ever so many fine views at my back,—Minnie on t'other side writing to her grandmother, and Annie reading her father's works in the Tauchnitz edition. It has not been a very brilliant journey hitherto, but the little ones are satisfied, that's the main point. The packet to Antwerp was awful, a storm, and a jib carried away, and a hundred women being sick on the cabin floor all night. The children very unwell, but behaving excellently; their pa, tranquil under a table and not in the least sick, for a wonder.

We passed the day, Friday, at Antwerp, when I hope his reverence came home to you better. And it was very pleasant going about with the children, walking and lionising. Yesterday, we got up at five and rushed to Cologne; today we rose at four, and rushed to Mayence. We shall sleep at Wiesbaden or at Frankfurt tonight, as the fancy siezes me; and shall get on to Heidelberg, then to Basle, then to Berne, & so on to Como, Milan, Venice, if it don't cost too much money. I suppose you are going to church at this time, and know the bells of Knightsbridge are tolling. If I don't go to church myself (but I do, this instant, opposite the young ones) I know who will say a God bless me. . . .

I bought *Kickleburys*, *Rebecca* and *Rowena*, and the *Rhine Story* and read them through with immense pleasure. Do you know I think all three Capital, and R. and R. not only made me laugh but the other thing. Here's pretty matter to send a lady from a tour! Well, I know

you like to hear my praises and I am glad to send them to you. They are putting off a flat-bottomed boat from the shore—they are putting out the tables for dinner. I will lock up my paper and finish my letter at some future halting-place, and so good-bye dear lady.

*Wiesbaden.* The first minute to myself since we came away, and that in a ground floor closet, where it has been like sleeping in the street,—the whole house passing by it. It is the Hôtel de la Rose. Annie and Minnie are put away somewhere in the top of the house, and this minute at six in the morning, on the parade, they have begun music. The drive hither last night from the steamer was the most beautiful thing which has happened to us yet, and a view of the Rhine at Sunset, seen from a height, as lovely as Paradise. This was the first fine day we have had, and the splendour of the landscape-colours something marvellous to gaze upon. If Switzerland is better than this, we shall be in a delirium. It is affecting to see Annie's happiness. My dear noble creature, always magnanimous and gentle. I sat with the children and talked with them about their mother last night. . . . It is my pleasure to tell them how humble-minded their mother was, how humble minded you are, my dear lady. They bid me to the bath, I rise, I put on my scarlet gown, I go.

*Thursday morning.* Again six o'clock. *Heidelberg.* After the bath and the breakfast we discovered that we were so uncomfortable at that most comfortable inn the Rose, without having the least prospect of bettering ourselves, that we determined on quitting Wiesbaden, though Mrs. Stewart Mackenzie had arranged a party for us, to see the Duke's garden,—an earthly paradise according to her account,—and though in the walk, a

taking his waters, whom should I see, but T. Parr, Esquire, and I promised to go and see him and your sister. But *Dieu dispose*, and we came off to Frankfurt and took a carriage there for two hours and a half and inspected the city and then made for Heidelberg which we reached at 6½, too late for anything but dinner and a sleep afterwards, in the noisiest street I ever *slep* in; and there were other causes for want of rest, and so I got me up at five and soothed myself with the pleasant cigar of morn.

My dear lady, the country is very pretty, *zwischen* Frankfurt and Heidelberg, especially some fantastical little mountains, the Melibocus range, of queer shapes, starting out of the plain, capped with darkling pine forests and ruined castles, covered with many coloured crops and based by peaceful little towns with old towers and walls. And all these things as I behold, I wish that somebody's eyes could see them likewise; and R! I should like a few days rest, and to see nothing but a shady wood and a tolerably stupid book to doze over.

We had Kingsley and his parents from Antwerp; a fine honest go-ahead fellow, who charges a subject heartily, impetuously, with the greatest courage and simplicity; but with narrow eyes (his are extraordinarily brave, blue and honest), and with little knowledge of the world, I think. But he is superior to us worldlings in many ways, and I wish I had some of his honest pluck. And so my stupid paper is full, and I send my love to you and yours.

Thursday, 17th. [July, 1851.]

Yesterday was a golden day, the pleasantest of the journey as yet. The day before we got to Baden-

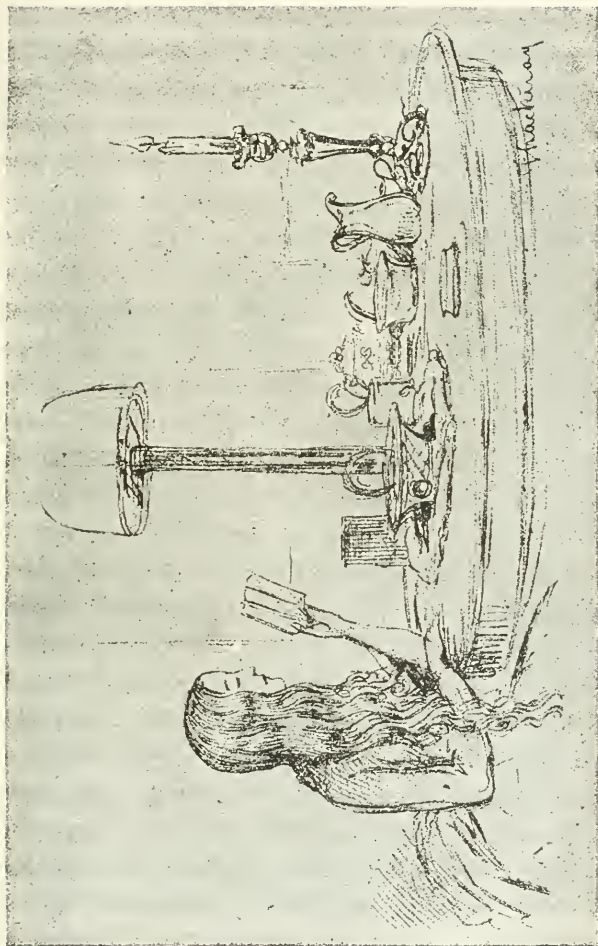


Baden; and I had a notion of staying, say two or three days, having found an agreeable family acquaintance or two, Madame de Bonneval, sister of Miss Galway, with whom we went to the hippodrome, & M. Martchenko, that nice Russian who gave me cigars and flattered me last year; but the weather beginning to be bad, and the impure atmosphere of the pretty, witty gambling place not good for my young ones, we came away by the Basel railroad in the first-class, like princes. A most delightful journey through the delicious landscape of plain and mountains, which seemed to Switzify themselves as we came towards here; and the day's rest here has not been least pleasant, though, or perhaps because, it rained all the morning and I was glad to lie on the sofa and smoke my cigar in peace. On Tuesday at Baden it was pretty. Having been on duty for five days, I went out for a solitary walk, and was finding myself *tant soit peu* tired of my dear little companions; and met Madame de Bonneval, who proposed a little tea, and a little society &c.; and when I came back to the inn, there was Annie, with Minnie on her knees, and telling her a story with a sweet maternal kindness and patience, God bless her. This touched me very much and I didn't leave them again till bedtime, and didn't go to the *rouge-et-noir* and only for half an hour to Monsieur and Madame de Bonneval,—from whose society I determined to escape next day,—and we agreed it was the pleasantest day we had had; and Minnie laid out the table of the first class carriage (they are like little saloons and delightful to travel in) with all the contents of the travelling bag, books, o de Cologne, ink &c.; and we had good trout for supper at nine o'clock; and today, at two, we walked out and wandered

very pleasantly for two hours and a half about the town and round it; and we are very hungry; and we hope the dinner bell will ring soon—and tomorrow I am forty years old, and hope to find at Berne a letter from my dear lady. You see one's letters must be stupid, for they are written only when I am tired and just come off duty; but the sweet young ones' happiness is an immense pleasure to me, and these calm sweet landscapes bring me calm and delight too; the bright green pastures, and the soft flowing river (under my window now) and the purple pine-covered mountains, with the clouds flickering round them—O! Lord! how much better it is than riding in the Park and going to dinner at eight o'clock! I wonder whether a residence in this country would ennoble one's thoughts permanently, and get them away from mean quarrels, intrigues, pleasures? make me write good books—turn poet perhaps or orator—and get out of that business of London—in which there is one good thing? Ah, one good thing, and God bless her always and always. I see my dear lady and her little girl; *pax* be with them. Is it only a week that we are gone, it seems a year.

*Berne. Saturday 19th. Faucon.*—I must tell you that I asked at Heidelberg at the post only by way of a joke, and never so much as expecting a half-penny worth of letter from you; but here I went off to the post as sure as fate. Thinks I, it being my birthday yesterday there must be a little something waiting for me at the *poste restante*, but the deuce a bit of a little something. Well I hope you're quite well, and I'm sure you'd write if something hadn't prevented you, and at Milan or at Venice I hope for better fortune. We had the most delightful ride yesterday from Basel, going

through a country which I suppose prepares one for the splendider scenery of the Alps; kind good-natured little mountains, not too awful to look at, but encouraging in appearance, and leading us gradually up to the enormities which we are to contemplate in a day or two. A steady rain fell all day, but this, as it only served to make other people uncomfortable, (especially the six Belgian fellow-travellers in the *Bei-wagen*, which leaked, and in which they must have had a desperate time) rather added to our own pleasure, snug in the *coupé*. We have secured it for tomorrow to Lucerne, and today for the first time since our journey there's a fine bright sun out, and the sight we have already had of this most picturesque of all towns, gives me a zest for that fine walk which we are going to fetch presently. I have made only one sketch in this note; best not make foolish sketches of buildings, but look about and see the beautiful pictures done for you by Nature beneficent. It is almost the first place I have seen in Europe where the women actually wear costumes—in Rome only the women who get up for the painters dress differently from other folks. Travelling as Paterfamilias, with a daughter in each hand, I don't like to speak to our country folks; but give myself airs, rather, and keep off from them. If I were alone I should make up to everybody. You don't see things so well *à trois* as you do alone; you are an English gentleman; you are shy of queer-looking or queer-speaking people; you are in the *coupé*; you are an earl;—confound your impudence, if you had £5000 a year and were Tomparr, Esq., you could not behave yourself more high and mightily. Ah! I recollect ten years back, a poor devil looking wistfully at the few napoleons in his *gousset*, and giving himself



In the School-room, Clevedon Court

From the Clevedon Drawings

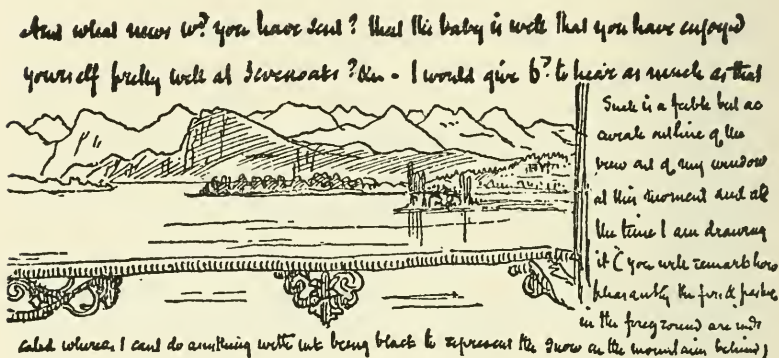


no airs at all. He was a better fellow than the one you know perhaps; not that our characters alter, only they develop and our minds grow grey and bald, &c. I was a boy ten years ago, bleating out my simple cries in the Great Hoggarty diamond. We have seen many pretty children, two especially, sitting in a little tub by the roadside; but we agree that there is none so pretty as baby Brookfield, we wish for her and for her mother, I believe. This is a brilliant kind of a tour isn't it? egotistical twaddle. I've forgot the lectures as much as if they had never been done, and my impression is that they were a failure. Come along young ladies, we'll go a walk until dinner time, and keep the remainder of this sheet (sacrificing the picture, as after all, why shouldn't we? such a two-penny absurd thing?) and folding the sheet up in a different way. So good bye lady, and I send you a G and a B and a Y.

*Lucerne. Monday morning.*—We are in love with Berne. We agree that we should like to finish our lives there, it is so homely, charming and beautiful, without knowing it; whereas this place gives itself the airs of a beauty and offends me somehow. We are in an inn like a town, bells begin at four in the morning, two hours ago, and at present all the streets of the hotel are alive; we are not going up the Righi; Y should we go up a dimmed mountain to see a dimmed map under our feet? We are going on to Milan pretty quick. The day after tomorrow we shall sail down the Major lake, we hope to Sesto Calendi and so to Milan. I wonder whether you have written to me to Como? Well, I would have bet five to one on a letter at Berne; but such is life and such is woman, that the philosopher must not reckon on either. And what news would you have sent? that the



baby is well, that you have enjoyed yourself pretty well at Sevenoaks?—I would give 6<sup>d</sup> to hear as much as that.



Such is a feeble but accurate outline of the view out of my window at this moment, and all the time I am drawing it, (you will remark how pleasantly the firs and pastures in the foreground are indicated, whereas I cannot do anything with ink, being black, to represent the snow on the mountains behind) I am making pretty dramatic sketches in my mind of misfortune happening to you,—that you are unwell, that you are thrown out of a carriage, that Dr. Locock is in attendance, *que sais-je?*

As for my dear young ones I am as happy with them as possible; Annie is a fat lump of pure gold, the kindest dearest creature, as well as a wag of the first water. It is an immense blessing that Heaven has given me such an artless affectionate companion. We were looking at a beautiful, smiling, innocent view at Berne, on Saturday, and she said, "it's like Baby Brookfield." There's for you! and so it was like innocence, and brightness, and &c. &c. Oh! may she never fall in love

absurdly and marry an ass! If she will but make her father her confidant, I think the donkey won't long keep his ground in her heart. And so the paper is full and must go to England without ever so much as saying thank you for your letter. Good-bye my dear lady, good-bye Miss Brookfield, Good-bye Mr. Brookfield, says

Your affectionate,  
W. M. T.

Au Suisse, July 21st.

[Fragment.] PARIS, 1851.

### A Story with a Moral.

Last night I went to a party at the house of my mother's friend Madame Colemache (who introduced me to Madame Ancelot the authoress, who was dying to see me, said Madame Colemache, only I found on talking to Madame Ancelot that she didn't know who I was, and so was no more dying than the most lively of us) and coming down stairs with my Ma I thought to myself, I will go home and have an hour's chat with her, and try and cheer and console her, for her sad tragic looks melted my heart, and always make me think I am a cruel monster; and so I was very tender and sentimental and you see caressed her filially as we went down. It was a wet night and the fly was waiting, and she was just going to step in—but there entered at the house door a fiddler with his fiddle under his arm, whom when dear old *Mater dolorosa* beheld, she said, "O! that is Monsieur *un tel* who has come to play a duo with Laure; I must go back and hear him." And back she went, and all my sentimentality was gulped down and I came

home and sent the fly back two miles for her, with Jeames to escort her in the rain. The Moral is that women with those melancholy eyes, and sad, sad looks are not always so melancholy as they seem; they have consolations,—amusements, fiddlers, &c.

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I am happy, as happy as I can be here, which is pretty well, though I am bored daily and nightly, and drag about sulkily from tea party to tea party. Last night my mother had her little T, and they danced, and it was not at all unpleasant *quand on y était*. I found an old school-fellow, looking ten years younger than myself, whom I remember older and bigger than myself twenty-eight years ago; and he had got a charming young wife, quite civilized and pleasant to talk to, and the young ladies had their new frocks and looked tolerably respectable, and exceedingly happy. They are to go to a party on Monday, and another on Wednesday, and on Thursday (D. V) we shall be on the homeward road again.

I had cuddled myself with the notion of having one evening to myself, one quiet dinner, one quiet place at the play; but my mother took my only evening and gave it to an old lady whom I don't want to see, and who would have done very well without me,—was there ever such a victim? I go about from house to house and grumble everywhere. I say Thursday, D. V., for what mayn't happen? My poor cousin Charlotte has a relapse of rheumatic fever; my Aunt is in a dreadful prostration and terror. "If anything happens to Charlotte," she says, "I shall die, and then what will Jane do?"

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There's a kind of glum pleasure, isn't there, in sitting by sick beds and trying to do one's best? I took the old G. P. to dinner at a *Café* yesterday, before the *soirée*; he is very nice and kind and gentle. . . .

Well, on Wednesday I am going to dine with the Préfet de Police, and afterwards to Madame Scrivack's ball, where I shall meet,—I, an old fellow of forty—all the pretty actresses of Paris. Let us give a loose to pleasure. . . .

Mamma and I went to see the old lady last night,—Lady Elgin an honest, grim, big, clever old Scotch lady, well read and good to talk to, dealing in religions of many denominations, and having established in her house as a sort of director, Mr. C. one of the heads of the Irvingites a clever, shifty, sneaking man. I wish I had had your story of Manning; that would have been conversation, but your note didn't arrive till this morning. Thank you, and I hope you are very well. . . .

I hope you will like good old Miss Agnes Berry; I am sure you will, and shall be glad that you belong to that kind and polite set of old ladies and worthy gentlemen. Mr. Williams too, will approve of them, I should think. I don't know any better company than Foley Wilmot and Poodle Byng. Pass quickly Sunday, Monday, Tuesday, Wednesday. Shall I let Kensington, with ten beds, to an Exhibition-seeing party and live alone? Will you take a lodger who will lend you a fly to go to the parties which you will be continually frequenting? Ah! that would be pleasant.

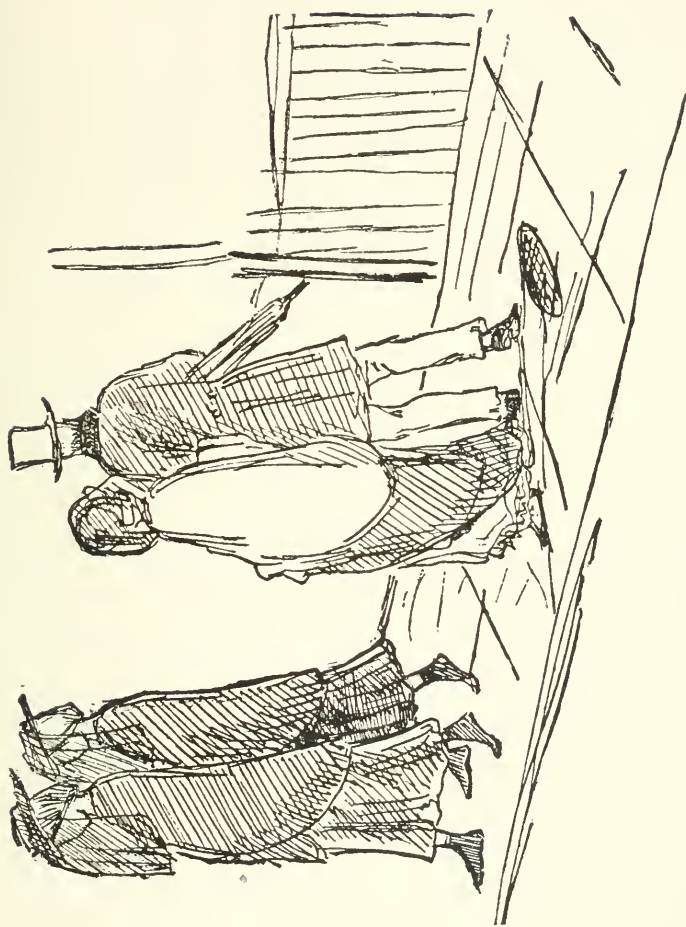
My cousin Charlotte was much better yesterday, thank God, and her mother quiet. I have been visiting the sick here,—one, two, three, every day. I want to begin to write again very much; my mighty mind

is tired of idleness, and ill employs the intervals of rest. . . .

W. M. T.

—— and I are going out for a little ride in half an hour, so that I have plenty of time to send a letter to you. The place here is a neat little thing enough, small and snug, with a great train of *maison* and not more than twenty thousand acres about the house; nothing compared to Gulston, Rumbleberry, Crumply, and most of the places to which one is accustomed, but very well, you understand me, for people of a certain rank of life. One can be happy with many little *désagréments*, when one sees that the people are determined to be civil to one. Nobody here but —— and the Duchess, who don't show at breakfast, and—no, I won't go on writing this dreary nonsense, which was begun before I went out for a long walk and then for a ride. Both were exceedingly pleasant, for there is a beautiful park and gardens and conservatories, and only to see the ducks on the water, and the great big lime trees in the avenue, gives one the keenest sensual pleasure. The wind seemed to me to blow floods of health into my lungs, and the man I was walking with was evidently amused by the excitement and enjoyment of his companion. I recollect His Reverence at Clevedon being surprised at my boyish delight on a similar occasion. It is worth living in London, surely, to enjoy the country when you get to it; and when you go to a man's grounds and get into raptures concerning them, pointing their beauties out with eagerness and feeling, perhaps the host gets a better opinion of his own havings and belongings.





Sketch by Thackeray. (His daughters and Major and Mrs. Carmichael Smyth.) In Mrs. Brookfield's possession





At this juncture I actually fell asleep, being quite tired out with walking, riding, and fresh air. What a gale there is blowing, and what a night your sister must have had to cross! My lady has been uncommonly gracious, and has one of the sweetest voices I ever heard, "an excellent thing in woman." But I am not at my ease yet with her, and tremble rather before her. She is in a great state of suffering, I can see though, and fancy I understand the reason thereof. . . .

I rode with Lord Ashburton to Alresford, where I heard the magistrates' sessions held, and saw the squires arrive. It was very good fun for me. There was a sentimental case, which somebody would have liked; as handsome a young couple as I ever saw—the girl really beautiful, and the man a deceiver,—and, and,—there was a little baby, and he was condemned to pay 1/6 a week for keeping it; but Lord what it would be to live in that dreary old country town! It is good to see though, and to listen to the squires, and the talk about hunting, and the scandal, and admire the wonderful varieties of men. We met the little girl and the baby trudging home, sometime afterwards, and the curate in her wake. There seemed no sort of shame about the business, nor love, nor tears, as far as one could see; not a halfpenny worth of romance; only when the child squalled, the mother, who was very fond of it, nursed it, and that made a pretty picture.

What a stupid letter I am writing! I have nothing to say; I left my portmanteau in London, at the station, and was obliged to dine in a frock coat. I hadn't enough clothes to my bed, and couldn't sleep much. . . .

## A Fragment.

## FROM THE GRANGE.

The Bishop and a number of clergy are coming here tomorrow and so I stay on for a couple of days. Yesterday it rained without, and I was glad to remain in my room the greater part of the day and to make a good fire and prepare myself for work. But I did none; it wouldn't come—sleep came instead, and between it and the meals and reading Alton Locke—the day passed away. To-day we have had a fine walk—to Trench's parsonage,<sup>1</sup> a pretty place 3 miles off, through woods of a hundred thousand colours. The Poet was absent but his good-natured wife came to see us;—by Us I mean me, Lady Ashburton, and Miss Farrer, who walked as aide de camp by my lady's pony. How is it that I find myself humbling before her and taking a certain parasitical air as all the rest do? There's something commanding in the woman (she was born in 1806 you'll understand) and I see we all of us bow down before her. Why don't we bow down before you ma'am. Little Mrs. Taylor is the only one who doesn't seem to Kotoo. I like Taylor,<sup>2</sup> whose grandeur wears off in ten minutes, and in whom one perceives an extremely gentle and loving human creature I think—not a man to be intimate with ever, but to admire and like from a distance and to have a sort of artistical good will to. . . . We have Carlyle coming down directly the Taylors go away. Major Rawlinson arrives to-night. . . . I've been reading in Alton Locke—Baille Cochrane,

<sup>1</sup> The Rev. R. C. Trench, afterwards Archbishop of Dublin, was at Trinity College with Mr. Thackeray.

<sup>2</sup> Henry Taylor, author of Philip Van Artevelde,—afterwards Sir Henry Taylor.

Keneally's Goethe—and a book on the decadence of La France proved by figures, and showing that the French are not increasing in wealth or numbers near so fast as the English, Prussians, Russians. Baille Cochrane is an amusing fellow, amusing from his pomposity and historic air; and Alton Locke begins to be a bore, I think; and Keneally's Goethe is the work of a mad-cap with a marvellous facility of versifying; and I should like Annie and Minnie to go to my dear lady on Wednesday if you will have them.

1852.

March 18th, 1852, KENSINGTON.

MY DEAR WM.:

I have just received your kind message and melancholy news. Thank you for thinking that I'm interested in what concerns you, and sympathise in what gives you pleasure or grief. Well, I don't think there is much more than this today: but I recall what you have said in our many talks of your father, and remember the affection and respect with which you always regarded and spoke of him. Who would wish for more than honour, love, obedience and a tranquil end to old age? And so that generation which engendered us passes away, and their place knows them not; and our turn comes when we are to say good bye to our joys, struggles, pains, affections—and our young ones will grieve and be consoled for us and so on. We've lived as much in 40 as your good old father in his four score years, don't you think so?—and how awfully tired and lonely we are. I picture to myself the placid face of the kind old father with all that trouble and doubt over—his life

expiring with supreme blessings for you all—for you and Jane and unconscious little Magdalene prattling and laughing at life's threshold; and know that you will be tenderly cheered and consoled by the good man's blessing for the three of you; while yet, but a minute, but yesterday, but all eternity ago, he was here loving and suffering. I go on with the paper before me—I know there's nothing to say—but I assure you of my sympathy and that I am yours my dear old friend aff'tly,

W. M. THACKERAY.

CLARENDON HOTEL, NEW YORK.

Tuesday, 23 Dec. [1852]

MY DEAR LADY:

I send you a little line and shake your hand across the water. God bless you and yours. . . .

The passage is nothing, now it is over; I am rather ashamed of gloom and disquietude about such a trifling journey. I have made scores of new acquaintances and lighted on my legs as usual. I didn't expect to like people as I do, but am agreeably disappointed and find many most pleasant companions, natural and good; natural and well read and well bred too; and I suppose am none the worse pleased because everybody has read all my books and praises my lectures; (I preach in a Unitarian Church, and the parson comes to hear me. His name is Mr. Bellows, it isn't a pretty name), and there are 2,000 people nearly who come, and the lectures are so well liked that it is probable I shall do them over again. So really there is a chance of making a pretty

little sum of money for old age, imbecility, and those young ladies afterwards.

Had Lady Ashburton told you of the moving tables? Try, six or seven of you, a wooden table without brass castors; sit round it, lay your hands flat on it, not touching each other, and in half an hour or so perhaps it will begin to turn round and round. It is the most wonderful thing, but I have tried twice in vain since I saw it and did it at Mr. Bancroft's. I have not been into fashionable society yet, what they call the upper ten thousand here, but have met very likeable of the lower sort. On Sunday I went into the country, and there was a great rosy jolly family of sixteen or eighteen people, round a great tea-table; and the lady of the house told me to make myself at home—remarking my bashfulness, you know—and said, with a jolly face, and twinkling of her little eyes, “Lord bless you, we know you *all to pieces!*” and there was sitting by me O! such a pretty girl, the very picture of Rubens's second wife, and face and figure. Most of the ladies, all except this family, are as lean as greyhounds; they dress prodigiously fine, taking for their models the French actresses, I think, of the *Boulevard* theatres.

Broadway is miles upon miles long, a rush of life such as I never have seen; not so full as the Strand, but so rapid. The houses are always being torn down and built up again, the railroad cars drive slap into the midst of the city. There are barricades and scaffoldings banging everywhere. I have not been into a house except the fat country one, but something new is being done to it, and the hammerings are clattering in the passage, or a wall, or steps are down, or the family is going to move. Nobody is quiet here, no more am I.



The rush and restlessness pleases me, and I like, for a little, the dash of the stream. I am not received as a god, which I like too. There is one paper which goes on every morning saying I am a snob, and I don't say no. Six people were reading it at breakfast this morning, and the man opposite me popped it under the table cloth. But the other papers roar with approbation. "*Criez, beuglez O! Journaux.*" They don't understand French though, that bit of Béranger will hang fire. Do you remember *Jété sur cette boule* &c.? Yes, my dear sister remembers. God Almighty bless her, and all she loves.

I may write next Saturday to Chesham Place; you will go and carry my love to those ladies won't you? Here comes in a man with a paper I hadn't seen; I must cut out a bit just as the actors do, but then I think you will like it, and that is why I do it. There was a very rich biography about me in one of the papers the other day, with an account of a servant, maintained in the splendour of his menial decorations—Poor old John whose picture is in *Pendennis*. And I have filled my paper, and I shake my dear lady's hand across the roaring sea, and I know that you will be glad to know that I prosper and that I am well, and that I am yours

W. M. T.

[Cutting from the *New York Evening Post* enclosed in the foregoing.]

The building was crowded to its utmost capacity with the celebrities of literature and fashion in this metropolis, all of whom, we believe, left, perfectly united in the opinion that they never remembered to have spent an

hour more delightfully in their lives, and that the room in which they had been receiving so much enjoyment, was very badly lighted. We fear, also, that it was the impression of the many who were disappointed in getting tickets, that the room was not spacious enough for the purpose in which it has been appropriated.

Every one who saw Mr. Thackeray last evening for the first, seemed to have had their impressions of his appearance and manner of speech, corrected. Few expected to see so large a man; he is gigantic, six feet four at least; few expected to see so old a person; his hair appears to have kept silvery record over fifty years; and then there was a notion in the minds of many that there must be something dashing and "fast" in his appearance, whereas his costume was perfectly plain; the expression of his face grave and earnest; his address perfectly unaffected, and such as we might expect to meet with, in a well bred man somewhat advanced in years. His elocution, also, surprised those who had derived their impressions from the English journals. His voice is a superb tenor, and possesses that pathetic tremble which is so effective in what is called emotive eloquence, while his delivery was as well suited to the communication he had to make as could well have been imagined.

His enunciation is perfect. Every word he uttered might have been heard in the remotest quarters of the room, yet he scarcely lifted his voice above a colloquial tone. The most striking feature in his whole manner was the utter absence of affectation of any kind. He did not permit himself to appear conscious that he was an object of peculiar interest in the audience, neither was he guilty of the greater error of not appearing to

care whether they were interested in him or not. In other words, he inspired his audience with a respect for him, as a man proportioned to the admiration, which his books have inspired for him as an author.

Of the lecture itself, as a work of art, it would be difficult to speak too strongly. Though written with the utmost simplicity and apparent inattention to effects, it overflowed with every characteristic of the author's happiest vein. There has been nothing written about Swift so clever, and if we except Lord Orrery's silly letters, we suspect we might add nothing so unjust.

Though suitable credit was given to Swift's talents, all of which were admirably characterized, yet when he came to speak of the moral side of the dean's nature he saw nothing but darkness.

1853.

Direct Clarendon Hotel New York.

PHILADELPHIA.

21 to 23 January.

My dear lady's kind sad letter gave me pleasure, melancholy as it was. . . .

At present, I incline to come to England in June or July and get ready a new set of lectures, and bring them back with me. That second course will enable me to provide for the children and their mother finally and satisfactorily, and my mind will be easier after that, and I can sing *Nunc Dimittis* without faltering. There is money-making to try at, to be sure, and ambition,—I mean in public life; perhaps that might interest a man, but not novels, nor lectures, nor fun, any more. I don't

seem to care about these any more, or for praise, or for abuse, or for reputation of that kind. That literary play is played out, and the puppets going to be locked up for good and all.

Does this melancholy come from the circumstance that I have been out to dinner and supper every night this week? O! I am tired of shaking hands with people, and acting the lion business night after night. Everybody is introduced and shakes hands. I know thousands of Colonels, professors, editors, and what not, and walk the streets guiltily, knowing that I don't know 'em, and trembling lest the man opposite to me is one of my friends of the day before. I believe I am popular, except at Boston among the newspaper men who fired into me, but a great favorite with the *monde* there and elsewhere. Here in Philadelphia it is all praise and kindness. Do you know there are 500,000 people in Philadelphia? I daresay you had no idea thereof, and smile at the idea of there being a *monde* here and at Boston and New York. Early next month I begin at Washington and Baltimore, then D. V. to New Orleans, back to New York by Mississippi and Ohio, if the steamers don't blow up, and if they do, you know I am easy. What a weary, weary letter I am writing to you. . . . Have you heard that I have found Beatrix at New York? I have basked in her bright eyes, but Ah, me! I don't care for her, and shall hear of her marrying a New York buck with a feeling of perfect pleasure. She is really as like Beatrix, as that fellow William and I met was like Costigan. She has a dear woman of a mother upwards of fifty-five, whom I like the best, I think, and think the handsomest,—a sweet lady. What a comfort those dear Elliots are to me; I have had but

one little letter from J. E. full of troubles too. She says you have been a comfort to them too. I can't live without the tenderness of some woman; and expect when I am sixty I shall be marrying a girl of eleven or twelve, innocent, barley-sugar-loving, in a pinafore.

They came and interrupted me as I was writing this, two days since; and I have been in public almost ever since. The lectures are enormously *suivies* and I read at the rate of a pound a minute nearly. The curious thing is, that I think I improve in the reading; at certain passages a sort of emotion springs up, I begin to understand how actors feel affected over and over again at the same passages of the play;—they are affected off the stage too, I hope I shan't be.

Crowe is my immensest comfort; I could not live without someone to take care of me, and he is the kindest and most affectionate henchman ever man had. I went to see Pierce Butler yesterday, Fanny's husband. I thought she would like me to see the children if I could, and I asked about them particularly, but they were not shown. I thought of good Adelaide coming to sing to you when you were ill. I may like everyone who is kind to you, mayn't I? . . . What for has Lady Ashburton never written to me? I am writing this with a new gold pen in such a fine gold case. An old gentleman gave it to me yesterday, a white-headed old philosopher and political economist. There's something simple in the way these kind folks regard a man; they read our books as if we were Fielding, and so forth. The other night some men were talking of Dickens and Bulwer as if they were equal to Shakespeare, and I was pleased to find myself pleased at hearing them praised. The prettiest girl in Philadelphia, poor soul, has read



*Vanity Fair* twelve times. I paid her a great big compliment yesterday, about her good looks of course, and she turned round delighted to her friend and said, "*Ai most tallut*," that is something like the pronunciation. Beatrix has an adorable pronunciation, and uses little words, which are much better than wit. And what do you think? One of the prettiest girls in Boston is to be put under my charge to go to a marriage at Washington next week. We are to travel together all the way alone—only, only, I'm not going. Young people when they are engaged here, make tours alone; fancy what the British Mrs. Grundy would say at such an idea!

There was a young quakeress at the lecture last night, listening about Fielding. Lord! Lord! how pretty she was! There are hundreds of such everywhere, airy looking little beings, with magnolia—no not magnolia, what is that white flower you make bouquets of, camilla or camelia—complexions, and lasting not much longer. . . . God bless you and your children, write to me sometimes and farewell.

[*To Miss Perry*].

BALTIMORE,—WASHINGTON.

Feby. 7th. to 14th. '53.

Although I have written a many letters to Chesham Place not one has gone to the special address of my dear K. E. P., and if you please I will begin one now for half an hour before going to lecture 1. In another hour that dreary business of "In speaking of the English Humorous writers of the last, etc." will begin,—and the wonder to me is that the speaker once in the desk (to-day



it is to be a right down pulpit in a Universalist Church and no mistake), gets interested in the work, makes the points, thrills with emotion and indignation at the right place, and has a little sensation whilst the work is going on; but I can't go on much longer, my conscience revolts at the quackery. Now I have seen three great cities, Boston, New York, Philadelphia, I think I like them all mighty well they seem to me not so civilized as our London, but more so than Manchester and Liverpool. At Boston is very good literate company indeed; it is like Edinburgh for that,—a vast amount of toryism and donnishness everywhere. That of New York the simplest and least pretentious; it suffices that a man should keep a fine house, give parties, and have a daughter, to get all the world to him. And what struck me, that whereas on my first arrival, I was annoyed at the uncommon splendatiousness

—here the letter was interrupted on Monday at Baltimore, and is now taken up again on Thursday at Washington—never mind what struck me, it was only that after a while you get accustomed to the splendour of the dresses and think them right and proper. Use makes everything so; who knows? you will be coming out in Empire ruffs and high waists by the time I come home. I have not been able to write a word since I came here on Tuesday; my time has been spent in seeing and calling upon lions. Our minister Mr. Crampton is very jolly and good-natured. Yesterday he had a dinner at five for all the legation, and they all came very much bored to my lecture. To-day I dined with Mr. Everett; with the President it may be next week. The place has a Wiesbaden air—there are politics and gaieties straggling all over it. More interruption and this one has lasted three

days. Book indeed! How is one to write a book when it is next to impossible to get a quiet half hour? Since I wrote has come a short kind letter from dear old Kinglake, who continues to give bad accounts from Chesham Place. God bless all there, say I. I wish I was by to be with my dear friends in grief, I know they know how to sympathize (although we are spoiled by the world, we have no hearts you know &c. &c.; but then it may happen that the high flown romantic people are wrong, and that we love our friends as well as they do). I don't pity anybody who leaves the world, not even a fair young girl in her prime; I pity those remaining. On her journey, if it pleases God to send her, depend on it there's no cause for grief, that's but an earthly condition. Out of our stormy life, and brought nearer the Divine light and warmth, there must be a serene climate. Can't you fancy sailing into the calm? Would you care about going on the voyage, only for the dear souls left on the other shore? but we shan't be parted from them no doubt though they are from us. Add a little more intelligence to that which we possess even as we are, and why shouldn't we be with our friends though ever so far off? . . . Why presently, the body removed, shouldn't we personally be anywhere at will—properties of Creation, like the electric something (spark is it?) that thrills all round the globe simultaneously? and if round the globe why not *Uberall*? and the body being removed or else where disposed of and developed, sorrow and its opposite, crime and the reverse, ease and disease, desire and dislike &c. go along with the body—a lucid Intelligence remains, a Perception ubiquitous. *Monday*. I was interrupted a dozen times yesterday in the course of these profitless *Schwärmereien*.—There's no rest here for pilgrims like

me. Have I told you on the other side that I'm doing a good business at Baltimore and a small select one here? the big-wigs all come and are pleased; all the legations and old Scott the unsuccessful candidate for the Presidency &c.? It is well to have come. I shall go hence to Richmond and Charleston and then who knows whither? not to New Orleans, I think the distance is too great. I can't go a thousand miles fishing for half as many pounds. Why not come back and see all the dear faces at home? I try and think of something to say about this country; all I have remarked I could put down in two pages. Where's the eager observation and ready pencil of five years ago? I have not made a single sketch. The world passes before me and I don't care—Is it a weary heart or is it a great cold I have got in my nose which stupefies me utterly? I won't inflict any more megrims upon you,  
from your affectionate friend and  
brother

W. M. T.

[*To Mrs. Elliot and her sister Miss Perry.*]

March 3rd. 1853.

RICHMOND, VIRGINIA.

Address the

Clarendon—New York.

Fragment.

I am getting so sick and ashamed of the confounded old lectures that I wonder I have the courage to go on delivering them. I shan't read a single review of them when they are published; anything savage said about

them will serve them right. They are popular enough here. The two presidents at Washington came to the last, and in this pretty little town the little Atheneum Hall was crowded so much that it's a pity I had not hired a room twice as big; but £2500 is all I shall make out of them. Well that is £200 a year in this country and an immense comfort for the chicks.—Crowe has just come out from what might have been and may be yet a dreadful scrape. He went into a slave market and began sketching; and the people rushed on him savagely and obliged him to quit. Fancy such a piece of imprudence. It may fall upon his chief, who knows, and cut short his popularity.

The negroes don't shock me, or excite my compassionate feelings at all; they are so grotesque and happy that I can't cry over them. The little black imps are trotting and grinning about the streets, women, workmen, waiters, all well fed and happy. The place the merriest little place and the most picturesque I have seen in America, and on Saturday I go to Charlestown—shall I go thence to Havannah? who knows. I should like to give myself a week's holiday, without my demd lecture box. Shake every one by the hand that asks about me.

I am yours always—O! you kind friends—

W. M. T.

[*To Miss Perry*].

SAVANNAH, GEORGIA,—[1855]

Feast of St. Valentine.

This welcome day brought me a nice long letter from K. E. P., and she must know that I write from the most comfortable quarters I have ever had in the United

States. In a tranquil old city, wide-streeted, tree-planted, with a few cows and carriages toiling through the sandy road, a few happy negroes sauntering here and there, a red river with a tranquil little fleet of merchant-men taking in cargo, and tranquil ware-houses barricaded with packs of cotton,—no row, no tearing northern bustle, no ceaseless hotel racket, no crowds drinking at the bar,—a snug little languid audience of three or four hundred people, far too lazy to laugh or applaud; a famous good dinner, breakfast etc, and leisure all the morning to think and do and sleep and read as I like. The only place I say in the States where I can get these comforts—all free gratis—is in the house of my friend Andrew Low of the great house of A. Low and Co., Cotton Dealers, brokers, Merchants—what's the word? Last time I was here he was a widower with two daughters in England, about whom—and other two daughters—there was endless talk between us. Now there is a pretty wife added to the establishment, and a little daughter number three crowing in the adjoining nursery. They are tremendous men these cotton merchants.

When I had finished at Charleston I went off to a queer little rustic city called Augusta—a great broad street 2 miles long—old quaint looking shops—houses with galleries—ware-houses—trees—cows and negroes strolling about the side walks—plank roads—a happy dirty tranquillity generally prevalent. It lies 130 miles from Charleston. You take 8½ hours to get there by the railway, about same time and distance to come here, over endless plains of swampy pinelands—a village or two here and there in a clearing. I brought away a snug little purse from snug little Augusta, though I had a



rival—A Wild man, lecturing in the very same hall: I tell you it is not a dignified *métier*, that which I pursue.

What is this about the *Saturday Review*? After giving Vernon Harcourt 2/6 to send me the first 5 numbers, and only getting No. 1, it is too bad they should assault me—and for what? My lecture is rather extra loyal whenever the Queen is mentioned,—and the most applauded passage in them I shall have the honour of delivering to-night in the Lecture on George II, where the speaker says “In laughing at these old-world follies and ceremonies shall we not acknowledge the change of to-day? As the mistress of St. James passes me now I salute the sovereign, wise, moderate, exemplary of life, the good mother, the good wife, the accomplished Lady, the enlightened friend of Art, the tender sympathizer in her people’s glories and sorrows.”

I can’t say more, can I? and as for George III, I leave off just with the people on the crying point. And I never for one minute should think that my brave old Venables would hit me; or if he did that he hadn’t good cause for it.

Forster’s classification delights me. It’s right that men of such ability and merit should get government recognition and honourable public employ. It is a compliment to all of us when one receives such promotion. As for me I have pestered you with my account of dollars and cents, and it is quite clear that Kings or Laws cannot do anything so well for me as these jaws and this pen—please God they are allowed to wag a little longer. I wish I did not read about your illness and weakness in that letter. Ah, me! many and many a time every day do I think of you all.



Enter a servant (black) with the card of Bishop Elliott. . . .

If you are taking a drive some day, do go and pay a visit of charity to my good cook and house-keeper Gray, and say you have heard of me, and that I am very well and making plenty of money and that Charles is well and is the greatest comfort to me. It will comfort the poor woman all alone in poor 36 yonder. What charming letters Annie writes me with exquisite pretty turns now and then. St. Valentine brought me a delightful letter from her too, and from the dear old mother; and whether it's the comfort of this house, or the pleasure of having an hour's chat with you, or the sweet clean bed I had last night and undisturbed rest and good breakfast, —altogether I think I have no right to grumble at my lot and am very decently happy, don't you?

16th Feb. My course is for Macon, Montgomery and New Orleans; no Havannah, the dollars forbid. From N. O. I shall go up the Mississippi, D. V., to St. Louis and Cincinnati, and ye who write will address care of J. G. King's Sons, New York, won't you?

Yours afft.

W. M. T.

AN IMAGINARY LETTER FROM NEW YORK.<sup>1</sup>

September 5, 1848.

DEAR MADAM:—

It seems to me a long time since I had the honour of seeing you. I shall be glad to have some account of your health. We made a beautiful voyage of 13½ days, and reached this fine city yesterday. The entrance of the bay is beautiful; magnificent woods of the Susquehannah stretch down to the shore, and from Hoboken lighthouse to Vancouver's Island, the bay presents one brilliant blaze of natural and commercial loveliness. Hearing that Titmarsh was on board the steamer, the Lord Mayor and Aldermen of New York came down to receive us, and the batteries on Long Island fired a salute. General Jackson called at my hotel, (the Astor house) I found him a kind old man, though he has a wooden leg and takes a great deal of snuff. Broadway has certainly disappointed me—it is nothing to be compared to our own dear Holborn Hill. But the beautiful range of the Allegheney mountains, which I see from my windows, and the roar of the Niagara Cataract, which empties itself out of the Mississippi into the Oregon territory, have an effect, which your fine eye for the picturesque, and keen sense of the beautiful and the natural would I am sure lead you to appreciate.

The oysters here are much larger than ours, and the canvass backed ducks, are reckoned, and indeed are, a

<sup>1</sup> This letter, the only one of those in the collection which has been made public before, was printed by permission in the *Orphan of Pimlico*, a little collection of Thackeray's *miscellanea* and drawings published in 1876. As it will be new to most readers, however, it has been thought best to retain it; and it is placed here simply to be in company with the real American letters. The drawing of the Negro, however, which accompanied it also in the *Orphan of Pimlico*, seems to have been an actual sketch during one of the American visits.

delicacy. The house where Washington was born is still shown, but the General I am informed, is dead, much regretted. The clergy here is both numerous and respected, and the Archbishop of New York is a most venerable and delightful prelate; whose sermons are however a little long. The ladies are without exception the—But here the first gong sounds for dinner, and the black slave who waits on me, comes up and says, “Massa, hab only five minutes for dinnah.” “Make haste, git no pumpkin pie else,” so unwillingly I am obliged to break off my note and to subscribe myself,

My dear Madame

Your very faithful servt.,

W. M. THACKERAY.



[1854]

I hope you will not object to hear that I am quite well this morning. I should have liked to shake hands with H. before his departure, but I was busy writing at the hour when he said he was going, and fell sound asleep here last night, after a very modest dinner, not waking till near midnight, when it was too late to set off to the Paddington Station.

What do you think I have done to-day? I have sent in my resignation to *Punch*. There appears in next *Punch* an article, so wicked, I think, by poor — that upon my word I don't think I ought to pull any longer in the same boat with such a savage little Robespierre. The appearance of this incendiary article put me in such a rage, that I could only cool myself by a ride in the Park; and I should very likely have reported myself in Portman Street, but I remembered how you had Miss Prince to luncheon, and how I should be *de trop*. Now I am going to work the rest of the middle of the day until dinner time, when I go to see *Le Prophète* again; but it would please me very much, if you please, to hear that you were pretty well.

Always faithfully *de Madame le serviteur dévoué*

W. M. T.

The letters which have been chosen for publication end here. During the many years that they have remained in my possession no one has read them out of my own family, with the exception of Mr. Thackeray's beloved daughter, Mrs. Ritchie; until these last few months, when two or three of these letters were read by the friends whom I consulted as to their suitability for publication. As my own life draws to a close, I still look back to the confidence and affection with which their writer honoured me, with gratitude too deep for words. The record of these few years of his life, given by his own hand in every varied mood, will best describe him as he was and as I so well remember him; but my friend Kate Perry's charming recollections cannot fail to be read with general interest.

JANE OCTAVIA BROOKFIELD.

\* \* \* In addition to the passages quoted from Miss Perry, I give two slight anecdotes of my own early acquaintance:

When, soon after our marriage, Mr. Brookfield introduced his early college friend, Mr. Thackeray, to me, he brought him one day unexpectedly to dine with us. There was, fortunately, a good plain dinner, but I was young and shy enough to feel embarrassed because we had no sweets, and I privately sent my maid to the nearest confectioner's to buy a dish of tartlets, which I thought would give a finish to our simple meal. When they were placed before me, I timidly offered our guest a small one, saying, "Will you have a tartlet, Mr. Thackeray?" "I will, but I'll have a two-penny one, if you please," he answered, so beamingly, that we all laughed, and my shyness disappeared.

On another occasion, also very early in my friendship with Mr. Thackeray, he was at our house one evening with a few other intimate friends, when the conversation turned on court circulars, and their sameness day after day. A few samples were given: "So-and-so had the honour of joining Her Majesty's dinner party with other lofty and imposing personages," invariably ending with Dr. Pretorius. "By the way, who is Dr. Pretorius?" somebody asked. A slight pause ensued, when a voice began solemnly singing the National Anthem, ending each verse with,

"God save our gracious Queen,  
Send her victorious, happy and glorious,  
Dr. Pretorius—God save the Queen."



This was Mr. Thackeray, who had been sitting perfectly silent and rather apart from those who were talking, and had not appeared to notice what was said.

SOME EXTRACTS FROM MISS KATE  
PERRY'S RECOLLECTIONS OF MR.  
THACKERAY

My acquaintance with Mr. Thackeray began at Brighton, where I was staying with my eldest brother, William Perry. In most cases there is a prelude to friendship—at first it is a delicate plant, with barely any root, gradually throwing out tender green leaves and buds, and then full-blown flowers—the root in the meanwhile taking firm hold of the earth—and cruel is the frost or cutting wind which destroys it. But Mr. Thackeray and I went through no gradations of growth in our friendship; it was more like Jack's bean-stalk in a pantomime, which rushed up sky-high without culture, and, thank God, so remained till his most sad and sudden end.

In the earliest days of our friendship he brought his morning work to read to me in the evening; he had just commenced "Vanity Fair," and was living at the Old Ship Inn, where he wrote some of the first numbers. He often then said to me: "I wonder whether this will take, the publishers accept it, and the world read it?" I remember answering him that I had no reliance upon my own critical powers in literature; but that I had written to my sister, Mrs. Frederick Elliot, and said, "I have made a great friendship with one of the principal con-

tributors of *Punch*—Mr. Thackeray; he is now writing a novel, but cannot hit upon a name for it. I may be wrong, but it seems to me the cleverest thing I ever read. The first time he dined with us I was fearfully alarmed at him. The next day we walked in Chichester Park when he told all about his little girls, and of his great friendship with the Brookfields, and I told him about you and Chesham Place.” When he heard this, and my opinion of his novel, he burst out laughing, and said: “Ah! Mademoiselle (as he always called me), it is *not* small beer; but I do not know whether it will be palatable to the London folks.” He told me, some time afterward, that, after ransacking his brain for a name for his novel, it came upon him unawares, in the middle of the night, as if a voice had whispered, “Vanity Fair.” He said, “I jumped out of bed, and ran three times round my room, uttering as I went, ‘Vanity Fair, Vanity Fair, Vanity Fair.’”

Afterward we frequently met at the Miss Berrys', where night after night were assembled all the wit and beauty of that time. There was such a charm about these gatherings of friends, that hereafter we may say: “There is no salon now to compare to that of the Miss Berrys', in Curzon Street.” My sister and I, with our great admiration and friendship for Mr. Thackeray, used to think that the Miss Berrys at first did not thoroughly appreciate or understand him; but one evening, when he had left early, they said they had perceived, for the first time, “what a very remarkable man he was.” He became a constant and most welcome visitor at their house; they read his works with delight, and, whenever they were making up a pleasant dinner, used to say: “We

*must* have Thackeray.” It was at one of these dinners that Miss Berry astonished us all by saying she “had never read Jane Austen’s novels, until lately someone had lent them to her. But she could not get on with them; they were totally uninteresting to her—long-drawn-out details of very ordinary people,” and she found the books so tedious that she could not understand their having obtained such a celebrity as they had done. “Thackeray and Balzac,” she added (Thackeray being present), “write with great minuteness, but do so with a brilliant pen.” Thackeray made two bows of gratitude (one, pointing to the ground, for Balzac). Those who love to pore over old memoirs will find Miss Berry’s name associated with Horace Walpole’s; but when they met he was very old, and she was very young. She accepted his admiration with pride and gratitude, but had no aspiration to be the mistress of Strawberry Hill.

Miss Agnes Berry adored her elder sister; *she* had considerable clearness and acuteness of perception, and Thackeray always maintained she was the more naturally gifted of the two sisters. In her youth she was a pretty, charming girl, with whom Gustavus Adolphus danced at one of his court balls, and was admired and envied by the other ladies present. These two remarkable women lived together for nearly ninety years.

Thackeray’s love of children was one of the strongest feelings of his heart. In a little poem, “The Golden Pen,” published in his “Miscellanies,” which is, perhaps, the truest portrait of him which has ever appeared, he writes:

“There’s something, even in his bitterest mood,  
That melts him at the sight of infancy;  
Thank God that he can love the pure and good.”

This sympathy with the little ones was not only proved by his immense devotion to his own most gifted children, but extended to the little “gutter child,” as the trim board-school girl of to-day was called then. For this waif of society he felt the tenderest pity and interest. He used often to visit a school where my dear sister had collected nearly three hundred of these neglected children, feeding, teaching, and clothing them, and, with the help of other kind souls, preparing them in some degree to fight the battle of life, in which there are many crosses—but few Victoria ones. Turning his steps one day to this large, rough-looking school-room, he entered it just as these little Arabs were commencing, with more heartiness than melody, Faber’s beautiful hymn:

“O Paradise! O Paradise!  
Who doth not crave for rest?  
Who would not seek the happy land,  
Where they that love are blest?”

He turned to the lady superintending them, and said, “I cannot stand this any longer—my spectacles are getting very dim.”

One day, some few years later, I had been engaged in summing up the monthly expenses of the same school, and had left open on my writing-table, the much scored-over Soup Kitchen book. Mr. Thackeray was shown into the room, and was for some minutes alone before I joined him. After he left, I resumed my labors, and found on the first page of the book a beautifully exc-

cuted pen-and-ink sketch of little children crowding round the school-mistress, who was ladling out, into mugs of various sizes and shapes, the daily meal of soup, above which was written, "Suffer little children, and forbid them not."

Another day, I found a sovereign under a paper containing the names of some friends of the school who had joined in a subscription to give the children a day's holiday in the country. I said to my servant, "Mr. Thackeray has been here," and found from him this was the case. I knew my instinct was right, that it was his hand which had placed the money there. His charity was very wide, in the fullest sense of the word. He has been known to discover, in some remote corner, the hapless artist or dramatist who in his palmy days had not thought much of that night—old age—"when no more work can be done." Thackeray would mount the many steps leading to the desolate chamber—administer some little rebuke on the thoughtlessness of not laying by some of the easily gained gold of youth or manhood, and slipping, as in one instance, into an old blotting-book, a £100 note, would hurry away.

"I never saw him do it," said poor old P——. "I was very angry because he said I had been a reckless old goose—and then a £100 falls out of my writing-book. God bless him!"

These good deeds would never have come to light but for the gratitude of those who, though they had the gentle rebuke, received also the more than liberal help. I know he has been accused of extreme sensitiveness to blame, either about himself or his writings, but the following story proves that he could forgive with magna-



nimity and grace when roughly and severely handled. This once occurred at my sister's dinner-table. Thackeray, who was almost a daily visitor at her house, for some time took it into his head, to be announced by the name of the most noted criminal of the day. Our butler did this with the greatest gravity.

On this occasion Thackeray had been asked to join some friends at dinner, but not arriving at the prescribed hour, the guests sat down without him. Among them was Mr. H——, the author of some of the most charming books of the day.

The conversation being more literary than otherwise, Thackeray (then at the very height of his fame) came under discussion, and, some of his greatest friends and admirers being present, he was spoken of with unqualified admiration. Mr. H—— was the exception, and dissented from us, in very unmeasured terms, in our estimate of Thackeray's character. Judging, he said, "from the tenor of his books, he could not believe how one who could dwell, as he did, on the weakness and absurdities and shortcomings of his fellow-creatures, could possess any kind or generous sympathies toward the human race." He concluded his severe judgment by saying that, "He had never met him, and hoped he never should do so."

We were all so occupied by this fiery debate that we did not observe that, under the sobriquet of some jail-bird of the day, Thackeray had slipped into his chair, and heard much that was said, including the severe peroration. A gentle tap on Mr. H——'s shoulder, and, in his pleasant, low voice, Thackeray said, "I, on the con-

NOTE.—The little sketch of the cupid [p. 192] was sent to Miss Perry unfinished as it is, as an acknowledgment for some grapes which she had given to one of his daughters who was not well.—J. O. B.



trary, have always longed for the occasion when I could express, personally, to Mr. H——, the great admiration I have always felt for him, as an author and a man." It is pleasant to think they became fast friends thereafter.

I find it difficult to check my pen from being garrulous as I remember the many instances of the kindness and generosity of his nature, though, at the same time, I feel how inadequate it is to do justice to all his noble and delightful qualities. His wit and humour and playfulness were most observable where he was happiest and most at ease,—with his beloved daughters, or with his dear friends the Brookfields, who were the most intimate and valued of those he made in middle life. I am proud to say, also, that he was aware of the admiration in which he was held by every member of my sister's home, where his ever ready sympathy in all our troubles and pleasures was truly appreciated—and when he passed away, and the place knew him no more, a great shadow fell upon that house.

KATE PERRY.



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CRITICAL REVIEWS  
OF  
BOOKS AND PICTURES





# CRITICAL REVIEWS

OF

## BOOKS AND PICTURES

### FASHNABLE FAX AND POLITE ANNYGOATS

BY CHARLES YELLOWPLUSH, ESQ.

NO.—, GROSVENOR SQUARE: 10th October.

(*N.B. Hairy Bell.*)

MY DEAR Y.—Your dellixy in sending me “My Book”<sup>1</sup> does you honour; for the subjjick on which it treats cannot, like politix, metafizzix, or other silly sciences, be criticised by the common writin creaturs who do your and other Magazines at so much a yard. I am a chap of a different sort. I have lived with some of the first families in Europe, and I say it, without fear of contradistinction, that, since the death of George the IV., and Mr. Simpson of Voxall Gardens, there doesn’t, praps, live a more genlmnly man than myself. As to figger, I beat Simpson all to shivers; and know more of the world than the late George. He did things in a handsome style enough, but he lived always in one set, and got narrow in his notions. How could he be otherwise? Had he my opportunities, I say he would have

<sup>1</sup> *My Book*; or, *The Anatomy of Conduct*. By John Henry Skelton.  
London: Simpkin and Marshall. 1837.

been a better dressed man, a better dined man (*poor angsy deer*, as the French say), and a better furnished man. These qualities an't got by indolence, but by acute hobobservation and foring travel, as I have had. But a truce to heggotism, and let us proceed with bisniss.

Skelton's "Anatomy" (or Skeleton's, which, I presume, is his real name) is a work which has been long wanted in the littery world. A reglar slap-up, no-mistake, out-an'-out account of the manners and usitches of genteel society, will be appreciated in every famly from Buckly Square to Whitechapel Market. Ever since you sent me the volum, I have read it to the gals in our hall, who are quite delighted of it, and every day grows genteeler and genteeler. So is Jeames, coachman; so is Sam and George, and little Halfred, the sugar-loafed page:—all 'xcept old Huffy, the fat veezy porter, who sits all day in his hall-chair, and never reads a word of anythink but that ojus *Hage* newspaper. "Huff'y," I often say to him, "why continue to read that blaggerd print? Want of decency, Huffy, becomes no man in your high situation: a genlman without morality, is like a liv'ry-coat without a shoulder-knot." But the old-fashioned beast reads on, and don't care for a syllable of what I say. As for the *Sat'rist*, that's different: I read it myself, reg'lar; for it's of uncompromising Raddicle principils, and lashes the vices of the arristoxty. But again I am diverging from Skeleton.

What I like about him so pertiklerly is his moddisty. Before you come to the book, there is, fust, a Deddication; then, a Preface; and nex', a Prolygomeny. The fust is about hisself; the second about hisself, too; and, cuss me! if the Prolygolygominy an't about hisself again, and his schoolmaster, the Rev. John Finlay, late

of Streatham Academy. I shall give a few extrax from them:—

“Graceful manners are not intuitive: so he, who, through industry or the smiles of fortune, *would emulate a polite carriage*, must be *taught* not to outrage propriety. Many topics herein considered have been discussed, more or less gravely or jocosely, according as the subject-matter admitted the varying treatment. I would that with propriety much might be expunged, but that I felt it is all required from the nature of the work. The public is the tribunal to which I appeal: not friendship, but public attestation, must affix the signet to ‘My Book’s’ approval or condemnation. Sheridan, when manager of Drury, was known to say, he had solicited and received the patronage of friends, but from the public only had he found support. So may it be with me!”

There’s a sentence for you, Mr. Yorke!<sup>1</sup> We disputed about it, for three-quarters of an hour, in the servants’ hall. Miss Simkins, my lady’s *fecl de chamber*, says it’s complete ungramaticle, as so it is. “I would that,” &c., “but that,” and so forth: what can be the earthly meaning of it? “Graceful manners,” says Skeleton, “is not intuitive.” Nor more an’t grammar, Skelton; sooner than make a fault in which, I’d knife my fish, or malt after my cheese.

As for “emulating a genteel carriage,” not knowing what that might mean, we at once asked Jim Coachman; but neither he nor his helpers could help us. Jim thinks it was a baroosh; cook says, a brisky; Sam, the stable-boy (who, from living chiefly among the hosses and things, has got a sad low way of talking), said it was all dicky, and bid us drive on to the nex’ page.

<sup>1</sup> Oliver Yorke was the well-known pseudonym of the editor of *Fraser’s Magazine*.

“For years, when I have observed anything in false taste, I have remarked that, when ‘My Book’ makes its appearance, such an anomaly will be discontinued; and, instead of an angry reply, it has ever been, ‘What! are *you* writing such a work?’ till at length, in several societies, ‘My Book’ has been referred to whenever *une méprise* has taken place. As thus “‘My Book’ is, indeed, wanted;’ or, ‘If “My Book” were here;’ or, ‘We shall never be right without “My Book”;’ which led me to take minutes of the barbarisms I observed. I now give them to the world, from a conviction that a rule of conduct should be studied, and impressed upon the mind. Other studies come occasionally into play; but the conduct, the deportment, and the manner are ever in view, and should be a primary consideration, and by no means left to chance (as at present), ‘whether it be good, or whether it be evil.’

“Most books that have appeared on this vital subject have generally been of a trashy nature; intended, one would imagine—if you took the trouble to read them—as advertisements to this trade, or for that man, this draper, or that dentist, instead of attempting to form the mind, and leaving the judgment to act.

“To Lord Chesterfield other remarks apply: but Dr. Johnson has so truly and so wittily characterised, in few words, that heartless libertine’s advice to his son, that, without danger of corrupting the mind, you cannot place his works in the hands of youth.

“It should ever be kept in our recollection, that a graceful carriage—a noble bearing, and a generous disposition to sit with ease and grace, must be enthroned ‘in the mind’s eye’ on every virtuous sentiment.”

There it is, the carriage again! But never mind that—to the nex’ sentence it’s nothink: “to sit with ease and grace must be enthroned ‘in the mind’s eye’ on every virtuous sentiment!” Heaven bless your bones, Mr. Skeleton! where are you driving us? I say, this sentence would puzzle the very Spinx himself! How

*can* a man sit in his eye? If the late Mr. Finlay, of Streatham Academy, taught John Henry Anatomy Skeleton to do this, he's a very wonderful pupil, and no mistake! as well as a finominy in natural history, quite exceeding that of Miss Mackavoy. Sich *peculiar* opportunities for hobobservation must make his remarks really valuable.<sup>1</sup>

Well, he observes on every think that is at all observable, and can make a gen'l'man fit for gen'l'manly society. His beayviour at dinner and brexfast, at bawls and swarries, at chuch, at vist, at skittles, at drivin' cabs, at gettin' in an' out of a carriage, at his death and burill—givin', on every one of these subjicks, a plenty of ex-lent maxums; as we shall very soon see. Let's begin about dinner—it's always a pleasant thing to hear talk of. Skeleton (who is a slap-up heppycure) says:—

“Earn the reputation of being a good carver; it is a weakness to pretend superiority to an art in such constant requisition, and on which so much enjoyment depends. You must not crowd the plate—send only a moderate quantity, with fat and gravy; in short, whatever you may be carving, serve others as if you were helping yourself: this may be done with rapidity, if the carver takes pleasure in his province, and endeavours to excel. It is cruel and disgusting to send a lump of meat to anyone: if at the table of a friend, it is offensive; if at your own, unpardonable. No refined appetite can survive it.”

<sup>1</sup> I canot refrain from quattin, in a note, the following extract, from page 8:—

“To be done with propriety, everything must be done quietly. When the cards are dealt round do not sort them in all possible haste, and, having performed it in a most hurried manner, clap your cards on the table, looking proudly round, conscious of your own superiority. I speak to those in good society,—not to him who, making cards his trade, has his motives for thus hurrying,—that he may remark the countenances of those with whom he plays—that he may make observations in *his mind's eye*, from what passes around, and use those observations to *suit ulterior ends*.”

This, now, is what I call a reg'lar parrytel passidge, and renders quite clear Mr. Skeltons'es notin of the situation of the mind's eye.—CHAS. YLPLSH.



Taken in general, I say this remark is admiral. I saw an instance, only last wick, at our table. There was, first, Sir James and my lady, in course, at the head of their own table; then there was Lord and Lady Smigsmag right and left of my lady; Captain Flupp, of the huzzas (huzza he may be; but he looks, to my thinkin, more like a bravo); and the Bishop of Biffeter, with his lady; Haldermin Snodgrass, and me—that is, I waited.

Well, the haldermin, who was helpin the tuttle, puts on Biffeter's plate a wad of green fat, which might way a pound and three-quarters. His ludship goes at it very hearty; but not likin to separate it, tries to swallow the lump at one go. I recklect Lady Smigsmag saying gaily, "What, my lord, are you goin that whole hog at once?" The bishop looked at her, rowled his eyes, and tried to spick; but between the spickin and swallerin, and the green fat, the consquinsies were fadle! He sunk back on his chair, his spoon dropt, his face became of a blew colour, and down he fell as dead as a nit. He recovered, to be sure, nex day; but not till after a precious deal of bleedin and dosin, which Dr. Drencher described for him.

This would never have happened, had not the haldermin given him such a plate-full; and to Skeleton's maxim let me add mine.

Dinner was made for eatin, not for talkin: never pay compliments with your mouth full.

"The person carving must bear in mind that a knife is a saw, by which means it will never slip; and should it be blunt, or the meat overdone, he will succeed neatly and expertly, while others are unequal to the task. For my part, I have been accustomed to think I could carve any meat, with any knife; but lately, in

France, I have found my mistake—for the meat was so overdone, and the knives so blunt, that the little merit I thought I possessed completely failed me. Such was never the case with any knife I ever met with in England.

“Pity that there is not a greater reciprocity in the world! How much would France be benefited by the introduction of our cutlery and woollens; and we by much of its produce!

“When the finger-glass is placed before you, you must not drink the contents, or even rinse your mouth, and spit it back; although this has been done by some inconsiderate persons. Never, in short, do that of which, on reflection, you would be ashamed; for instance, never help yourself to salt with your knife—a thing which is not infrequently done in *la belle France* in the ‘perfumed chambers of the great.’ We all have much to unlearn, ere we can learn much that we should. My effort is ‘to gather up the tares, and bind them in bundles to destroy them,’ and then to ‘gather the wheat into the barn.’

“When the rose-water is carried round after dinner, dip into it the corner of your napkin lightly; touch the tips of your fingers, and press the napkin on your lips. Forbear plunging into the liquid as into a bath.”

This, to be sure, would be diffiklt, as well as ungentl-  
mnlly; and I have something to say on this head, too.

About them blue water bowls which are brought in after dinner, and in which the company makes such a bubblin and spirtin; people should be very careful in usin them, and mind how they hire short-sighted servants. Lady Smigsmag is a melancholy instance of this. Her ladyship wears two rows of false teeth (what the French call a *rattler*), and is, everybody knows, one of the most absint of women. After dinner one day (at her own house), she whips out her teeth, and puts them into the blue bowl, as she always did, when the squirtin time came. Well, the conversation grew hani-

mated; and so much was Lady Smigsmag interested, that she clean forgot her teeth, and wen to bed without them.

Nex morning was a dreadful disturbance in the house; sumbody had stolen my lady's teeth out of her mouth! But this is a loss which a lady don't like positively to advertise; so the matter was hushed up, and my lady got a new set from Parkison's. But nobody ever knew who was the thief of the teeth.

A fortnight after, another dinner was given. Lady Smigsmag only kep a butler and one man, and this was a chap whom we used to call, professionally, Lazy Jim. He never did nothing but when he couldn't help it; he was as lazy as a dormus, and as blind as a howl. If the plate was dirty, Jim never touched it until the day it was wanted, and the same he did by the glas; you might go into his pantry, and see dozens on 'em with the water (he drenk up all the wind) which had been left in 'em since last dinner party. How such things could be allowed in a house, I don't know; it only shewed that Smigsmag was an easy master, and that Higgs, the butler, didn't know his bisniss.

Well, the day kem for the sek'nd party. Lazy Jim's plate was all as dutty as pos'bil, and his whole work to do; he cleaned up the plate, the glas, and every think else, as he thought, and set out the trays and things on the sideboard. "Law, Jim, you jackass," cried out the butler, at half-past seven, jist as the people was a comen down to dinner; "you've forgot the washand basins."

Jim spun down into his room,—for he'd forgotten 'em, sure enough; there they were, however, on his shelf, and full of water: so he brought em up, and said no-think; but gev 'em a polishin wipe with the tail of his coat.

Down kem the company to dinner, and set to it like good uns. The society was reg'lar *distangy* (as they say): there was the Duke of Haldersgit, Lord and Lady Barbikin, Sir Gregory Jewin, and Lady Suky Smithfield, asides a lot of commontators. The dinner was removed, and the bubble and squeakers (as I call 'em) put down; and all the people began a washin themselves, like any think. "Whrrrrr!" went Lady Smigsmag; "Cloocloocloocloophizz!" says Lady Barbikin; "Goggleoggleoggleblrrrawaw!" says Jewin (a very fat g'n'l'm'n), "Blobberblob!" began his Grace of Haldersgit, who has got the widest mouth in all the peeridge, when all of a sudden he stopped, down went his wash-and-basin, and he gev such a piercing shriek! such a bust of agony as I never saw, excep when the prince sees the ghost in "Hamlick": down went his basin, and up went his eyes; I really thought he was going to vomick!

I rushed up to his Grace, squeegeing him in the shoulders, and patting him on the back. Every body was in alarm; the duke as pale as hashes, grinding his teeth, frowning, and makin the most frightful extortions: the ladis were in astarrix; and I observed Lazy Jim leaning against the sideboard, and looking as white as chock.

I looked into his Grace's plate, and, on my honour as a gnlnm, among the amins and reasons, there was two rows of TEETH!

"Law!—heavens!—what!—your Grace!—is it possible?" said Lady Smigsmag, puttin her hand into the duke's plate. "Dear Duke of Aldersgate! as I live, they are my lost teeth!"

Flesh and blud coodn't stand this, and I bust out laffin,

till I thought I should split; a footman's a man, and as impregnable as hany other to the ridiklous. *I* bust, and every body bust after me—lords and ladies, duke and butler, and all—every body excep Lazy Jim.

Would you blieve it? *He hadn't cleaned out the glasses, and the company was a washin themselves in second-hand water, a fortnit old!*

I don't wish to insinuate that this kind of thing is general; only people had better take warnin by me and Mr. Skeleton, and wash theirselves at home. Lazy Jeames was turned off the nex morning, took to drinkin and evil habits, and is now, in consquints, a leftenant-general in the Axillary Legend. Let's now get on to what Skelton calls his "Derelictions"—here's some of 'em, and very funny one's they are too. What do you think of Number 1, by way of a dereliction?

"1. A knocker on the door of a lone house in the country.

"2. When on horseback, to be followed by a groom in a fine livery; or, when in your gig or cab, with a 'tiger' so adorned by your side. George IV., whose taste was never excelled, if ever equalled, always, excepting on state occasions, exhibited his retinue in plain liveries—a grey frock being the usual dress of his grooms.

"4. To elbow people as you walk is rude. For such uncouth beings, perhaps, a good thrashing would be the best monitor; only there might be disagreeables attending the correction, in the shape of legal functionaries.

"9. When riding with a companion, be not two or three horse-lengths before or behind.

"10. When walking with one friend, and you encounter another, although you may stop and speak, never introduce the strangers, unless each expresses a wish to that effect.

"13. Be careful to check vulgarities in children; for instance:

‘Tom, did you get wet?’—‘No; Bob did, but I cut away.’ You should also affectionately rebuke an unbecoming tone and manner in children.

“18. To pass a glass, or any drinking vessel, by the brim, or to offer a lady a bumper, are things equally in bad taste.

“19. To look from the window to ascertain who has knocked, whilst the servant goes to the door, must not be done.

“26. Humming, drumming, or whistling, we must avoid, as disrespectful to our company.

“27. Never whisper in company, nor make confidants of mere acquaintance.

“28. Vulgar abbreviations, such as gent for gentleman, or buss for omnibus, &c., must be shunned.

“29. Make no noise in eating: as, when you masticate with the lips unclosed, the action of the jaw is heard. It is equally bad in drinking. Gulping loudly is abominable—it is but habit—unrestrained, no more; but enough to disgust.

“30. To do anything that might be obnoxious to censure, or even bear animadversion from eccentricity, you must take care not to commit.

“31. Be especially cautious not to drink while your plate is sent to be replenished.

“32. A bright light in a dirty lamp<sup>1</sup> is not to be endured.

“33. The statue of the Achilles in Hyde Park is in bad taste. To erect a statue in honour of a hero in a defensive attitude, when his good sword has carved his renown—Ha, ha, ha!”

Ha, ha, ha! isn’t that reg’lar ridiklous? not the statute I mean, but the *derelection*, as Skillyton calls it. Ha, ha, ha! indeed! *Defensive hattitude!* He may call that nasty naked figger *defensive*—I say its *hoffensive*, and no mistake. But read the whole bunch of remarx, Mr. Yorke; a’nt they *rich*?—a’nt they what you may call a perfect gallixy of *derelections*?

<sup>1</sup>“If in the hall, or in your cab, this, if seen a second time, admits no excuse: *turn away the man.*”



Take, for instance, twenty-nine and thutty-one—gul-pins, mastigatin, and the haction of the jaw! Why, sich things a'nt done, not by the knife-boy, and the skillery-made, who dine in the back kitchin after we've done! And nex appeal to thutty-one. *Why* shouldn't a man drink, when his plate's taken away? Is it unnatral? is it ungen'm'n'ly? is it unbecomin? If he'd said that a chap shouldn't drink when his *glass* is taken away, that would be a reason, and a good one. Now let's read "hayteen." Pass a glass *by the brim*! Put your thum and fingers, I spose. The very notin makes me all over uncomfrble; and, in all my experience of society, I never saw no not a coalheaver do such a thing. Nex comes:—

"The most barbarous modern introduction is the habit of wearing the hat in the 'salon,' as now practised even in the presence of the ladies.

"When, in making a morning call, you give your card at the door, the servant should be instructed to do his duty, and not stand looking at the name on the card while you speak to him."

There's two rules for you! Who *does* wear a hat in the salong? Nobody, as I ever saw. And as for Number 40, I can only say, on my own part individ-iwidiwally, and on the part of the perfession, that if ever Mr. Skelton comes to a house where I am the gen'l'm'n to open the door, and instrux me about doing my duty, I'll instruct him about the head, I will. No man should instruct other people's servants. No man should bully or talk loud to a gen'l'm'n who, from his verry situation, is hincapable of defense or reply. I've known this cistim to be carried on by low swaggerin fellars in clubbs and privit houses but never by reel gen'l'm'n. And now for the last maxum, or dereliction:—

“The custom of putting the knife in the mouth is so repulsive to our feelings as men, is so entirely at variance with the manners of gentlemen, that I deem it unnecessary to inveigh against it here. The very appearance of the act is—

‘A monster of so odious mien,  
That to be hated, needs but to be seen.’ ”

Oh, heavens! the notion is overpowerin! I once see a gen’l’m’n cut his head off eating peeze that way. Knife in your mouth!—oh!—fawgh!—it makes me all over. Mrs. Cook, do have the kindniss to git me a basin!

\* \* \* \* \*

In this abrupt way Mr. Yellowplush’s article concludes. The notion conveyed in the last paragraph was too disgusting for his delicate spirit, and caused him emotions that are neither pleasant to experience nor to describe.

It may be objected to his communication, that it contains some orthographic eccentricities, and that his acuteness surpasses considerably his education. But a gentleman of his rank and talent was the exact person fitted to criticise the volume which forms the subject of his remarks. We at once saw that only Mr. Yellowplush was fit for Mr. Skelton, Mr. Skelton for Mr. Yellowplush. There is a luxury of fashionable observation, a fund of apt illustration, an intimacy with the first leaders of the *ton*, and a richness of authentic anecdote, which is not to be found in any other writer of any other periodical. He who looketh from a tower sees more of the battle than the knights and captains engaged in it; and, in like manner, he who stands behind a fashionable table knows more of society than the guests who sit at the board. It is from this source that our great novel-

writers have drawn their experience, retailing the truths which they learned.

It is not impossible that Mr. Yellowplush may continue his communications, when we shall be able to present the reader with *the only authentic picture of fashionable life* which has been given to the world in our time. All the rest are stolen and disfigured copies of that original piece, of which we are proud to be in possession.

After our contributor's able critique, it is needless for us to extend our remarks upon Mr. Skelton's book. We have to thank that gentleman for some hours' extraordinary amusement; and shall be delighted at any further productions of his pen.

O. Y.

(*Fraser's Magazine*, November 1837.)

## JEROME PATUROT

WITH CONSIDERATIONS ON NOVELS IN GENERAL—IN A  
LETTER FROM M. A. TITMARSH

PARIS: *July 20th*

IF I had been his Majesty Louis Philippe, and the caricaturist had made fun of me ever so, I would, for the sake of the country, have put up with the insult—ay, perhaps gone a little farther, and encouraged it. I would be a good king, and give a premium to any fellow who, for a certain number of hours, could make a certain number of my subjects laugh. I would take the *Salle des Pas Perdus*, and have an exhibition of caricature-cartoons, with a dozen of handsome prizes for the artists who should invent the dozen ugliest likenesses of me. But, wise as the French king proverbially is, he has not attained this degree of wisdom. Let a poor devil but draw the royal face like a pear now, or in the similitude of a *brioche*, and he, his printer, and publisher, are clapped into prison for months, severe fines are imposed upon them, their wives languish in their absence, their children are deprived of their bread, and, pressing round the female author of their days, say sadly, “Maman, où est notre père?”

It ought not to be so. Laughing never did harm to anyone yet; or if laughing does harm, and kings' majesties suffer from the exhibition of caricatures, let them suffer. Mon Dieu! it is the lesser evil of the two.

Majesties are to be had any day; but many a day passes without a good joke. Let us cherish those that come.

Indeed, I am inclined to believe that the opinion commonly held about the *gaieté Française* is no more than a mystification, a vulgar practical joke of the sort which the benevolent mind abhors. For it is a shame to promise us something pleasant, and then disappoint us. Men and children feel in this matter alike. To give a child an egg-shell, under pretence that it is an egg, is a joke; but the child roars in reply, and from such joking the gentle spirit turns away abashed, disgusted.

So about the *gaieté Française*. We are told that it still exists, and are invited by persons to sit down and make a meal of it. But it is almost all gone. Somebody has scooped out all the inside and swallowed it, and left only the shell behind. I declare, for my part, I know few countries where there is less joking than in France; it is of a piece with the boasted amenity and politeness of the Gauls. Really and truly, there is more real and true politeness in Wapping than in the Champs Elysées. People whom the stranger addresses give him civil answers, and they are leaving off this in France. Men in Wapping do not jostle ladies off the street, and this they do in France, where the charcoal-man, drinking at the corner of the wine-shop, will let a lady's muslin slip into the gutter rather than step aside an inch to allow her to pass.

In the matter of novels especially, the national jocularity has certainly passed away. Paul de Kock writes now in such a way as not to make you laugh, but to make you blush for the intolerable vulgarity of the man. His last book is so little humorous, that even the English must give him up—the English, whose island is said

after dinner to "be the home of the world," and who certainly gave Monsieur Paul a very hearty welcome. In his own country this prophet has never been much honoured. People sneer at his simple tricks for exciting laughter, and detect a vulgarity of style which the foreigner is not so ready to understand. And as one has seen many a vulgar fellow who dropped his *h*'s, and came from Hislington, received with respect by foreigners, and esteemed as a person of fashion, so we are on our side slow in distinguishing the real and sham foreign gentleman.

Besides Paul de Kock, there is another humorous writer of a very different sort, and whose works have of late found a considerable popularity among us—Monsieur de Bernard. He was first discovered by one Michael Angelo Titmarsh, who wrote a critique on one of his works, and pilfered one of his stories. Mrs. Gore followed him by "editing" Bernard's novel of "*Gerfeuil*," which was badly translated, and pronounced by the press to be immoral. It may be so in certain details, but it is not immoral in tendency. It is full of fine observation and gentle feeling; it has a gallant sense of the absurd, and is written—rare quality for a French romance—in a gentlemanlike style.

Few celebrated modern French romance-writers can say as much for themselves. Monsieur Sue has tried almost always, and, in "*Mathilde*," very nearly succeeded, in attaining a tone of *bonne compagnie*. But his respect for lacqueys, furniture, carpets, titles, *bouquets*, and such aristocratic appendages, is too great. He slips quietly over the carpet, and peers at the silk hangings, and looks at Laffleur handing about the tea-tray with too much awe for a gentleman. He is in a flutter in the



midst of his marquesses and princes—happy, clever, smiling, but uneasy. As for De Balzac, he is not fit for the *salon*. In point of gentility, Dumas is about as genteel as a courier; and Frédéric Soulié as elegant as a *huissier*.

These are hard words. But a hundred years hence (when, of course, the frequenters of the circulating library will be as eager to read the works of Soulié, Dumas, and the rest, as now), a hundred years hence, what a strange opinion the world will have of the French society of to-day! Did all married people, we may imagine they will ask, break a certain commandment?—They all do in the novels. Was French society composed of murderers, of forgers, of children without parents, of men consequently running the daily risk of marrying their grandmothers by mistake; of disguised princes, who lived in the friendship of amiable cut-throats and spotless prostitutes; who gave up the sceptre for the *savate*, and the stars and pigtails of the court for the chains and wooden shoes of the galleys? All these characters are quite common in French novels, and France in the nineteenth century was the politest country in the world. What must the rest of the world have been?

Indeed, in respect to the reading of novels of the present day, I would be glad to suggest to the lovers of these instructive works the simple plan of always looking at the end of a romance, to see what becomes of the personages, before they venture upon the whole work, and become interested in the characters described in it. Why interest oneself in a personage who you know must, at the end of the third volume, die a miserable death? What is the use of making oneself unhappy needlessly, watching

the consumptive symptoms of Leonora as they manifest themselves, or tracing Antonio to his inevitable assassination.

Formerly, whenever I came to one of these fatally virtuous characters in a romance (ladies are very fond of inventing such suffering angels in their novels, pale, pious, pulmonary, crossed in love of course; hence I do not care to read ladies' novels, except those of Mesdames Gore and Trollope) — whenever I came to one of those predestined creatures, and saw from the complexion of the story that the personage in question was about to occupy a good deal of the reader's attention, I always closed the book at once, and in disgust, for my feelings are much too precious to be agitated at threepence per volume. Even then it was often too late. One may have got through half a volume before the ultimate fate of Miss Trevanion was made clear to one. In that half volume, one may have grown to be exceedingly interested in Miss Trevanion; and hence one has all the pangs of parting with her, which were not worth incurring for the brief pleasure of her acquaintance. *Le jeu ne valait pas la chandelle*. It is well to say, I never loved a young gazelle to glad me with his dark blue eye, but when he came to know me well he was sure to die; and to add, that I never loved a tree or flower but 'twas the first to fade away. Is it not better, instead of making yourself unhappy, as you inevitably must be, to spare yourself the trouble of this bootless affection? Do not let us give up our affections rashly to young gazelles, or trees, or flowers; but confine our tenderness to creatures that are more long-lived.

Therefore, I say, it is much better to look at the end of a novel; and when I read, "There is a fresh green mound

in Brentford churchyard, and a humble stone, on which is inscribed the name of 'Anna Maria;' or "Le jour après on voyait sur les dalles humides de la terrible Morgue le corps virginal et ruisselant de Bathilde;" or a sentence to that effect, I shut the book at once, declining to agitate my feelings needlessly; for at that stage I do not care a fig for Anna Maria's consumption or Bathilde's suicide: I have not the honour of their acquaintance, nor will I make it. If you had the gift of prophecy, and people proposed to introduce you to a man who you knew would borrow money of you, or would be inevitably hanged, or would subject you to some other annoyance, would you not decline the proposed introduction? So with novels. The Book of Fate of the heroes and heroines is to be found at the end of Vol. III. One has but to turn to it to know whether one shall make their acquaintance or not. For my part, I heartily pardon the man who brought Cordelia to life (was it Cibber, or Sternhold and Hopkins?). I would have the stomach-pump brought for Romeo at the fifth act; for Mrs. Macbeth I am not in the least sorry; but, as for the general, I would have him destroy that swaggering Macduff (who always looks as if he had just slipped off a snuff-shop), or, if not, cut him in pieces, disarm him, pink him certainly; and then I would have Mrs. Macduff and all her little ones come in from the slips, stating that the account of their murder was a shameful fabrication of the newspapers, and that they were all of them perfectly well and hearty. The entirely wicked you may massacre without pity; and I have always admired the German Red Riding-Hood on this score, which is a thousand times more agreeable than the ferocious English tale, because, when the wolf has gob-

bled up Red Riding-Hood and her grandmother, in come two foresters, who cut open the wolf, and out step the old lady and the young one quite happy.

So I recommend all people to act with regard to lugubrious novels, and eschew them. I have never read the *Nelly* part of the "Old Curiosity Shop" more than once; whereas I have Dick Swiveller and the Marchioness by heart; and, in like manner, with regard to "Oliver Twist," it did very well to frighten one in numbers; but I am not going to look on at Nancy's murder, and to writhe and twist under the Jew's nightmare again. No! no! give me Sam Weller and Mr. Pickwick for a continuance. Which are read most—"The Pirate" and "The Bride of Lammermoor," or "Ivanhoe" and "Quentin Durward"?—The former may be preferred by scowling Frenchmen, who pretend to admire Lord Byron. But, if we get upon the subject of Lord Byron, Heaven knows how far we may go. Let us return to the Frenchmen, and ask pardon for the above digression.

The taste for horrors in France is so general, that one can really get scarcely any novels to read in the country (and so much the better, no doubt, say you; the less of their immoralities any man reads the better); hence (perfectly disregarding the interruption of the reader), when a good, cheerful, clever, kind-hearted, merry, smart, bitter, sparkling romance falls in the way, it is a great mercy; and of such a sort is the "Life of Jerome Paturot." It will give any reader who is familiar with Frenchmen a couple of long summer evenings' laughter, and any person who does not know the country a curious insight into some of the social and political humbugs of the great nation.

Like many an idle honest fellow, who is good for no-

thing else, honest Paturot commences life as a literary man. And here, but that a man must not abuse his own trade, would be a fair opportunity for a tirade on the subject of literary characters—those doomed poor fellows of this world whose pockets Fate has ordained shall be perpetually empty. Pray, all parents and guardians, that your darlings may not be born with literary tastes! If so endowed, make up your minds that they will be idle at school, and useless at college; if they have a profession, they will be sure to neglect it; if they have a fortune, they will be sure to spend it. How much money has all the literature of England in the Three per Cents? That is the question; and any bank-clerk could calculate accurately the advantage of any other calling over that of the pen. Is there any professional penman who has laid by five thousand pounds of his own earnings? Lawyers, doctors, and all other learned persons, save money; tradesmen and warriors save money; the Jew-boy who sells oranges at the coach-door, the burnt-umber Malay who sweeps crossings, save money; there is but Vates in the world who does not seem to know the art of growing rich, and, as a rule, leaves the world with as little coin about him as he had when he entered it.

So, when it is said that honest Paturot begins life by publishing certain volumes of poems, the rest is understood. You are sure he will come to the parish at the end of the third volume; that he will fail in all he undertakes; that he will not be more honest than his neighbours, but more idle and weak; that he will be a thriftless, vain, kind-hearted, irresolute, devil-may-care fellow, whose place is marked in this world; whom bankers sneer at, and tradesmen hold in utter discredit.

Jerome spends his patrimony, then, first, in eating,



drinking, and making merry; secondly, in publishing four volumes of poems, four copies of which were sold; and he wondered to this day who bought them; and so, having got to the end of his paternal inheritance, he has to cast about for means of making a livelihood. There is his uncle Paturot, the old hosier, who has sold flannel and cotton nightcaps with credit for this half-century past. "Come and be my heir, and sell flannels, Jerome," says this excellent uncle (alas! it is only in novels that these uncles are found,—living literary characters have no such lucky relationships). But Jerome's soul is above nightcaps. How can you expect a man of genius to be anything but an idiot?

The events of his remarkable history are supposed to take place just after the late glorious Revolution. In the days of his *bombance*, Jerome had formed a connection with one of those interesting young females with whom the romances of Paul de Kock have probably made some readers acquainted,—a connection sanctified by everything except the magistrate and the clergyman,—a marriage to all intents and purposes, the ceremony only being omitted.

The lovely Malvina, the typification of the grisette, as warm an admirer of Paul de Kock as any in the three kingdoms, comes to Jerome's aid, after he has spent his money and pawned his plate, and while (with the energy peculiar to the character of persons who publish poems in four volumes) he sits with his hands in his pocket bemoaning his fate, Malvina has bethought herself of a means of livelihood, and says, "My Jerome, let us turn Saint-Simonians."

So Saint-Simonians they become. For some time, strange as it may seem, Saint-Simonianism was long a



flourishing trade in this strange country; and the two new disciples were admitted into the community *chacun selon sa capacité*.

[A long extract from the book, relating their experiences among the Saint-Simonians, is omitted.]

The funds of the religion, as history has informed us, soon began to fail; and the high priestess, little relishing the meagre diet on which the society was now forced to subsist, and likewise not at all approving of the extreme devotion which some of the priests manifested for her, quitted the Saint-Simonians, and established herself once more very contentedly in her garret, and resumed her flower-making. As for Paturot, he supported the falling cause as long as strength was left him, and for a while blacked the boots of the fraternity very meekly. But he was put upon a diet of sour grapes, which by no means strengthened his constitution, and at last, by the solicitations of his Malvina, was induced to recant, and come back again into common life.

Now begin new plans of advancement. Malvina makes him the treasurer of the Imperial Morocco Bitumen Company, which ends in the disappearance of the treasury with its manager, the despair and illness of the luckless treasurer. He is thrown on the world yet again, and resumes his literary labours. He becomes editor of that famous journal the *Aspick*; which, in order to gather customers round it, proposes to subscribers a journal and a pair of boots, a journal and a great coat, a journal and a leg of mutton, according to the taste of the individual. Then we have him as a dramatic critic, then a writer of romances, then the editor of a Govern-

ment paper; and all these numerous adventures of his are told with capital satire and hearty fun. The book is, in fact, a course of French humbug, commercial, legal, literary, political; and, if there be any writer in England who has knowledge and wit sufficient, he would do well to borrow the Frenchman's idea, and give a similar satire in our own country.

The novel in numbers is known with us, but the daily *feuilleton* has not yet been tried by our newspapers, the proprietors of some of which would, perhaps, do well to consider the matter. Here is Jerome's theory on the subject, offered for the consideration of all falling journals, as a means whereby they may rise once more into estimation:—

“You must recollect, sir, that the newspaper, and, in consequence, the *feuilleton*, is a family affair. The father and mother read the story first, from their hands it passes to the children, from the children to the servants, from the servants to the house porter, and becomes at once a part of the family. They cannot do without the story, sir, and, in consequence, must have the journal which contains it. Suppose, out of economy, the father stops the journal; mamma is sulky, the children angry, the whole house is in a rage; in order to restore peace to his family, the father must take in the newspaper again. It becomes as necessary as their coffee in a morning or as their soup for dinner.

“Well, granting that the *feuilleton* is a necessity nowadays, what sort of a *feuilleton* must one write in order to please all these various people?

“My dear sir, nothing easier. After you have written a number or two, you will see that you can write seventy or a hundred at your will. For example, you take a young woman, beautiful, persecuted, and unhappy. You add, of course, a brutal tyrant of a husband or father; you give the lady a perfidious friend, and introduce a lover, the pink of virtue, valour, and manly

beauty. What is more simple? You mix up your characters well, and can serve them out hot in a dozen or fourscore numbers as you please.

“And it is the manner of cutting your story into portions to which you must look especially. One portion must be bound to the other, as one of the Siamese twins to his brother, and at the end of each number there must be a mysterious word, or an awful situation, and the hero perpetually before your public. They never tire of the hero, sir; they get acquainted with him, and the more they do so the more they like him, and you may keep up the interest for years. For instance, I will show you a specimen of the interesting in number-writing, made by a young man, whom I educated and formed myself, and whose success has been prodigious. It is a story of a mysterious castle.

\* \* \* \* \*

“‘Ethelgida was undressed for the night. Her attendant had retired, and the maiden was left in her vast chamber alone. She sat before the dressing-glass, revolving the events of the day, and particularly thinking over the strange and mysterious words which Alfred had uttered to her in the shrubbery. Other thoughts succeeded and chased through her agitated brain. The darkness of the apartment filled with tremor the sensitive and romantic soul of the young girl. Dusky old tapestries waved on the wall, against which a huge crucifix of ivory and ebony presented its image of woe and gloom. It seemed to her as if, in the night-silence, groans passed through the chamber, and a noise, as of chains clanking in the distance, jarred on her frightened ear. The tapers flickered, and seemed to burn blue. Ethelgida retired to bed with a shudder, and, drawing the curtains round her, sought to shut out the ghostly scene. But what was the maiden’s terror when, from the wall at her bedside, she saw thrust forward a naked hand and arm; the hand was clasping by its clotted hair a living, bloody head! What was that hand ! ! ! !—what was that head ! ! ! ! !

‘(To be continued in our next).’”

This delightful passage has been translated for the benefit of literary men in England, who may learn from it a profitable lesson. The terrible and mysterious style has been much neglected with us of late, and if, in the recess of Parliament, some of our newspapers are at a loss to fill their double sheets, or inclined to treat for a story in this *genre*, an eminent English hand, with the aid of Dumas, or Frédéric Soulié, might be got to transcribe such a story as would put even Mr. O'Connell's Irish romances out of countenance.

Having gone through all the phases of literary quackery, and succeeded in none, honest Jerome, driven to despair, has nothing for it, at the end of the first volume of his adventures, but to try the last quackery of all, the charcoal-pan and suicide. But in this juncture the providential uncle (by means of Malvina, who is by no means disposed to quit this world, unsatisfactory as it is), the uncle of the cotton nightcaps steps in, and saves the unlucky youth, who, cured henceforth of his literary turn, submits to take his place behind the counter, performs all the ceremonies which were necessary for making his union with Malvina perfectly legal, and settles down into the light of common day.

May, one cannot help repeating, may all literary characters, at the end of the first volume of their lives, find such an uncle! but, alas! this is the only improbable part of the book. There is no such blessed resource for the penny-a-liner in distress. All he has to do is to write more lines, and get more pence, and wait for grim Death, who will carry him off in the midst of a penny, and lo! where is he? You read in the papers that yesterday, at his lodgings in Grub Street, "died Thomas Smith, Esquire, the ingenious and delightful author,

whose novels have amused us all so much. This eccentric and kind-hearted writer has left a wife and ten children, who, we understand, are totally unprovided for, but we are sure that the country will never allow them to want." Smith is only heard of once or twice again. A publisher discovers a novel left by that lamented and talented author; on which another publisher discovers another novel by the same hand: and "Smith's last work," and "the last work of Smith," serve the bibliopolists' turn for a week, and then are found entirely stupid by the public; and so Smith, and his genius, and his wants, and his works, pass away out of this world for ever. The paragraph in the paper next to that which records Smith's death announces the excitement created by the forthcoming work of the admirable Jones; and so to the end of time. But these considerations are too profoundly melancholic, and we had better pass on to the second tome of Jerome Paturot's existence.

One might fancy that, after Monsieur Paturot had settled down in his nightcap and hosiery shop, he would have calmly enveloped himself in lambswool stockings and yards of flannel, and, so protected, that Fortune would have had no more changes for him. Such, probably, is the existence of an English hosier: but in "the empire of the middle classes" matters are very differently arranged, and the *bonnetier de France peut aspirer à tout*. The defunct Paturot whispered that secret to Jerome before he departed this world, and our honest tradesman begins presently to be touched by ambition, and to push forward towards the attainment of those dignities which the Revolution of July has put in his reach.



The first opportunity for elevation is offered him in the ranks of that cheap defence of nations, the National Guard. He is a warm man, as the saying is; he is looked up to in his quarter; he is a member of a company: why should he not be its captain too? A certain Oscar, painter in ordinary to his Majesty, who paints spinach-coloured landscapes, and has an orange-coloured beard, has become the bosom friend of the race of Paturot, and is the chief agent of the gallant hosier in his attempts at acquiring the captain's epaulettes.

[An extract from the novel relates his election to the National Guard.]

Thus happily elected, the mighty Paturot determines that the eyes of France are on his corps of voltigeurs, and that they shall be the model of all National Guardsmen. He becomes more and more like Napoleon. He pinches the sentinels with whom "he is content" by the ear; he swears every now and then with much energy; he invents a costume (it was in the early days when the fancy of the National Guardsman was allowed to luxuriate over his facings and pantaloons at will); and in a grand review before Marshal Soban the Paturot company turns out in its splendid new uniform, yellow facings, yellow-striped trousers, brass buckles and gorgets—the most brilliant company ever seen. But, though these clothes were strictly military and unanimously splendid, the wearers had not been bred up in those soldatesque habits which render much inferior men more effective on parade. They failed in some manœuvre which the old soldier of the Empire ordered them to perform—the front and rear ranks were mingled in hope-



less confusion. "Ho, porter!" shouted the old general to the guard of the Carrousel gate; "shut the gates, porter! these canaries will fly off if you don't."

Undismayed by this little check, and determined, like all noble spirits, to repair it, Captain Paturot now laboured incessantly to bring his company into discipline, and brought them not only to march and to counter-march, but to fire with great precision, until, on an unlucky day, the lieutenant, being in advance of his men, a certain voltigeur, who had forgotten to withdraw his ramrod from his gun, discharged the rod into the fleshy part of the lieutenant's back, which accident caused the firing to abate somewhat afterwards.

Ambition, meanwhile, had seized upon the captain's wife, who too was determined to play her part in the world, and had chosen the world of fashion for her sphere of action. A certain Russian princess, of undoubted grandeur, had taken a great fancy to Madame Paturot, and, under the auspices of that illustrious hyperborean chaperon, she entered into the genteel world.

Among the fashionable public of Paris, we are led by Monsieur Paturot's memoirs to suppose that they mingle virtue with their pleasure, and, so that they can aid in a charitable work, are ready to sacrifice themselves and dance to any extent. It happened that a part of the Borysthenes in the neighbourhood of the Princess Flibustikopfkoï's estate overflowed, and the Parisian public came forward as sympathisers, as they did for suffering Ireland and Prince O'Connell the other day. A great *fête* was resolved on, and Madame de Paturot became one of the ladies patronesses.

And at this *fête* we are presented to a great character, in whom the *habitué* of Paris will perhaps recognise a

certain likeness to a certain celebrity of the present day, by name Monsieur Hector Berlioz, the musician and critic.

“The great artist promised his assistance. All the wind instruments in Paris were engaged in advance, and all the brass bands, and all the fiddles possible.

“‘Princess,’ said the artist, agitating his locks, ‘for your sake I would find the hymn of the creation that has been lost since the days of the deluge.’

“The day of the festival arrived. The artist would allow none but himself to conduct his own *chef-d’œuvre*; he took his place at a desk five metres above the level of the waves of the orchestra, and around him were placed the most hairy and romantic musicians of the day, who were judged worthy of applauding at the proper place. The artist himself, the utterer of the musical apocalypse, cast his eyes over the assembly, seeking to dominate the multitude by that glance, and also to keep in order a refractory lock of hair which would insist upon interrupting it. I had more than once heard of the plan of this great genius, which consists in setting public and private life to music. A thousand extraordinary anecdotes are recorded of the extraordinary power which he possessed for so doing; among others is the story of the circumstance which occurred to him in a tavern. Having a wish for a dish of fricandeau and sorrel, the genius took a flageolet out of his pocket, and modulated a few notes.

‘Tum-tiddle-di-tum-tiddle-de,’ &c.

The waiter knew at once what was meant, and brought the fricandeau and the sauce required. Genius always overcomes its detractors in this way.

“I am not able to give a description of the wonderful *morceau* of music now performed. With it the festival terminated. The hero of the evening sat alone at his desk, vanquished by his emotions, and half-drowned in a lock of hair, which has previously been described. The music done, the hairy musicians round about

rushed towards the maestro with the idea of carrying him in triumph to his coach, and of dragging him home in the same. But he, modestly retiring by a back-door, called for his cloak and his clogs, and walked home, where he wrote a critique for the newspapers of the music which he had composed and directed previously. It is thus that modern genius is made; it is sufficient for all duties, and can swallow any glory you please."

Whether this little picture is a likeness or not, who shall say? but it is a good caricature of a race in France, where geniuses *poussent* as they do nowhere else; where poets are prophets, where romances have revelations. It was but yesterday I was reading in a Paris newspaper some account of the present state of things in Spain. "Battles in Spain are mighty well," says the genius; "but what does Europe care for them? *A single word* spoken in France has more influence than a pitched battle in Spain." So stupendous a genius is that of the country.

The nation considers, then, its beer the strongest that ever was brewed in the world; and so with individuals. This has his artistical, that his musical, that his poetical beer, which frothy liquor is preferred before that of all other taps; and the musician above has a number of brethren in other callings.

Jerome's high fortunes are yet to come. From being captain of his company he is raised to be lieutenant-colonel of his regiment, and as such has the honour to be invited to the palace of the Tuileries with Madame Paturot. This great event is described in the following eloquent manner:—

[Here follows a description of a ball at the Tuileries.]

If the respected reader, like the writer of this, has never had the honour of figuring at a ball at the Tuil-

eries (at home, of course, we are as regular at Pimlico as Lord Melbourne used to be), here is surely in a couple of pages a description of the affair so accurate, that, after translating it, I for my part feel as if I were quite familiar with the palace of the French king. I can see Louis Philippe grinning endlessly, ceaselessly bobbing his august head up and down. I can see the footmen in red, the *officers d'ordonnance* in stays, the spindle-shanked young princes frisking round to the sound of the brass bands. The chandeliers, the ambassadors, the flaccid Germans with their finger-rings, the Spaniards looking like gilded old clothesmen; here and there a deputy lieutenant, of course, and one or two hapless Britons in their national court suits, that make the French mob, as the Briton descends from his carriage, exclaim, "Oh, ce marquis!" Fancy besides fifteen hundred women, of whom fourteen hundred and fifty are ugly—it is the proportion in France. And how much easier is it to enjoy this Barmecide dance in the description of honest Paturot than to dress at midnight, and pay a guinea for a carriage, and keep out of one's wholesome bed, in order to look at King Louis Philippe smiling! What a mercy it is not to be a gentleman! What a blessing it is not to be obliged to drive a cab in white kid gloves, nor to sit behind a great flaundering racing-tailed horse in Rotten Row, expecting momentarily that he will jump you into the barouche full of ladies just ahead! What a mercy it is not to be obliged to wear tight lacquered boots, nor to dress for dinner, nor to go to balls at midnight, nor even to be a member of the House of Commons, nor to be prevented from smoking a cigar if you are so minded! All which privileges of poverty may Fortune long keep to us! Men do not

know half their luck, that is the fact. If the real truth were known about things, we should have their Graces of Sutherland and Devonshire giving up their incomes to the national debt, and saying to the country, "Give me a mutton chop and a thousand a year!"

In the fortunes of honest Paturot this wholesome moral is indicated with much philosophic acumen, as those will allow who are inclined from the above specimen of their quality to make themselves acquainted with the further history of his fortunes. Such persons may read how Jerome, having become a colonel of the National Guards, becomes, of course, a member of the Legion of Honour, how he is tempted to aspire to still further dignities, how he becomes a deputy, and how his constituents are served by him; how, being deputy, he has perhaps an inclination to become minister, but that one fine day he finds that his house cannot meet certain bills which are presented for payment, and so the poor fellow becomes a bankrupt.

He gets a little place, he retires with Malvina into a country town; she is exceedingly fond of canaries and dominoes, and Jerome cultivates cabbages and pinks with great energy and perfect contentment. He says he is quite happy. Ought he not to be so who has made a thousand readers happy and perhaps a little wiser?

I have just heard that "Jerome Paturot" is a political novel: one of the Reviews despatches this masterpiece in a few growling lines, and pronounces it to be a failure. Perhaps it *is* a political novel, perhaps there is a great deal of sound thinking in this careless, familiar, sparkling narrative, and a vast deal of reflection hidden under Jerome's ordinary cotton nightcap; certainly it is a most witty and entertaining story, and as such is

humbly recommended by the undersigned to all lovers of the Pantagruelian philosophy. It is a great thing nowadays to get a funny book which makes you laugh, to read three volumes of satire in which there is not a particle of bad blood, and to add to one's knowledge of the world, too, as one can't help doing by the aid of this keen and good-humoured wit. The author of "Jerome Paturot" is Monsieur Reybaud, understood to be a grave man, dealing in political economy, in Fourierism, and other severe sciences. There is a valuable work by the late Mr. Henry Fielding, the police-magistrate, upon the prevention of thieving in the metropolis, and some political pamphlets of merit by the same author; but it hath been generally allowed that the history of Mr. THOMAS JONES by the same Mr. Fielding is amongst the most valuable of the scientific works of this author. And in like manner, whatever may be the graver works of Monsieur Reybaud, I heartily trust that he has some more of the Paturot kind in his brain or his portfolio, for the benefit of the lazy, novel-reading, unscientific world.

M. A. TITMARSH.

(*Fraser's Magazine*, September 1843.)



## GRANT IN PARIS <sup>1</sup>

BY FITZ-BOODLE

TRAVELLERS' CLUB: Nov. 24, 1843.

IT is needless to state to any gent in the upper circles of society, that the eyes of Europe have long been directed towards Grant. All the diplomatic gents at this haunt of the aristocracy have been on the look-out for his book. The question which Don Manuel Godoy addresses to Field-Marshal Blucher (before they sit down to whist) is, in the Spanish language of course, When will it appear? "Præckpfsky Grantowitz bubbxwky," exclaims his Excellency Count Pozzo di Borgo, before taking his daily glass of caviare and water, "that terrible fellow Grant is going to publish a work about Paris, I see." "Quand sera-t-il dehors?" screams Prince Talleyrand, "when will it be out?" and on the day of publication I know for a fact that a courier was in waiting at the French embassy to carry off the volumes to his M-t-y L-is Ph-l-ppé and Monsieur Gu-z-t. They have 'em by this time—they have read every word of these remarkable tomes, and I have no doubt that they are trembling in their *souliers* at some of the discoveries therein made.

Grant has always been notorious for possessing a masculine and vigorous understanding, a fine appreciation of the delicacies of good society, and a brilliant—almost

<sup>1</sup> *Paris and its People*. By the Author of "Random Recollections of the Lords and Commons," "The Great Metropolis," &c. &c. 2 vols. London: Saunders & Otley.

too brilliant wit. The only things wanting to perfect him as a writer were, perhaps, English grammar and foreign travel. This latter difficulty he has now brilliantly overcome. He *has* travelled. Dangers and expense have not delayed him. He has visited foreign courts and acquired the high-bred elegance and badinage which the young English gent can only attain by Continental excursions; and though in the matter of grammar, before alluded to, he is not perfectly blameless, yet who is? “*Nil desperandum*,” as Molière observes, grammar may be learned even better at home, in the solitude of the closet, than abroad amidst the dazzling enticements of the French (who, besides, don’t speak the English grammar), and I have no doubt that, after he has published a few more works, Grant will be pronounced faultless.

It was a kind thought which induced Grant to have his portrait engraved, and to prefix it to this his last and most original work. This practice has of late been very common amongst our great men, who know that the affectionate public longs to be in possession of the form and features as well as of the thoughts of the poets and sages who delight and instruct it. We enter into society with them, as it were: we have personal converse with them. Who, for instance, when he sees that fascinating portrait of Moore in Longman’s late edition, does not feel doubly interested in the bard? Who that has seen Chalon’s picture of Sir Edward Bulwer turned up in the uneasy chair, or that in which the honourable baronet is represented with his arms folded, or that in which we have him without any arms, nay, almost without any clothes—I mean in the engraving after the bust—who, I say, does not feel more intimate with the accomplished author? And if with these, why not with

Grant? I venture to say that though, perhaps, he does not know it himself, as a writer of fiction he surpasses any one of them; and that he can say of his works what they cannot say of theirs, that in every single page there is something amusing.

We accordingly have him on steel, and from the likeness here given I should take Grant to be a man of forty or two and forty. He is represented as sitting on a very handsome chair, probably of mahogany, and with a leather back, though what the colour of the leather is, it is impossible, as the engraving is not coloured, to say. He is dressed in a suit of black, probably his best suit of clothes. The elbow of his left hand reposes upon a work entitled "Random Recollections;" while the fingers are occupied in twiddling his shirt-collar, probably a clean one (or if not a shirt-collar at least a false collar, or by possibility a dicky), put on that very day. In his right hand he holds a pen, with which very likely he wrote those very "Random Recollections" under his left elbow. A chain hangs out of the pocket of his velvet waistcoat, by which we may conclude that he has a watch, though we have known many gents whose watches were at their *uncle's* (as the fashionable term for the pawn-broker goes),—I have known, I say, many gents who had no watch wear a bullet or a copper-piece in their fob, and when asked, "What o'clock is it?" say "Oh, my dear William!" or "my dear John" (varying the name, of course, as the case may be), "I forgot to wind my watch up last evening, or this morning," and so they *did forget to wind it up*. But a truce to pleasantry.

Grant's hair seems to be rather thin on the forehead, and I should say, if closely pressed, that he was—baldish. Over his ears it grows, however, pretty luxuriantly, and if not put into papers over-night, or touched

up with the tongs, as many gents' hair is, especially when they are going to have their portraits taken, has a natural curl. Whether his nose grows as it is represented in the picture, and his eyes have that peculiar look, I cannot, of course, say, so much depending upon the artist in these cases, for it is manifest that if we have never seen a gent, we cannot say whether that gent's picture is like or no. The above description will suffice to give the reader an idea of Grant.

Under the print is written "Yours very truly, James Grant." And in looking at that piece of writing, as at many other similar autographs at the bottom of portraits, I have not been able to refrain from asking myself, *Whose* very truly? Does a gent sit down and write "yours very truly" to himself, which is absurd? Or does he send off a letter to a friend begging him to send back a former letter, in some terms like the following?—

"My dear Friend (or Sir or Madam, as the case may be), the public is very anxious to have my picture and autograph; as I cannot write 'yours very truly' to myself, will you have the goodness to send me any one of my former letters, and oblige yours very truly,

"JAMES, OR EDWARD LYTTON SO-AND-SO."

However this may have been managed, there the autograph is—the handwriting is very like the Duke of Wellington's, by the way—there is the writing, and there is the writer, and very truly he *has* been ours, and in no instance more truly than now. James Grant, I say to myself, when looking at that *writing*, I am very glad to take you by the *hand*.<sup>1</sup> And so to business.

<sup>1</sup> Our opinion is that Master Fitz is attempting an imitation of the style of Grant.

“In appearing once more before the public,” begins James in his preface, “it is unnecessary for the author to say that he has gone over entirely new ground—ground which, for the most part, has been untrodden by any previous English writer.” And I quote the sentence for the purpose of vindicating at the outset a remark which some people may have thought unnecessarily harsh, viz. that Grant sometimes neglects his grammar. I don’t mean merely his grammar of language, but his moral grammar, so to speak, his grammar of the mind. Thus when our dear friend says, “It is unnecessary to say that I have gone over entirely new ground,” I ask first, if it is unnecessary to say so, dear friend, why *do* you say so? Second, I inquire, how can that ground, of which some part has been trodden, according to Grant’s own admission,—how can that very ground be *entirely* new? Such contradictions, coming in the very same sentence, do not, permit me to state, look well. There should be a few pages between them; they should not jostle each other, and eat each other up, as it were, in the narrow space of a couple of lines; but one or other assertion should be allowed to stand over to another chapter, and thus it would wear the air, not of a contradiction, but of a fresh and brilliant thought. Many of our well-known writers use this method with the greatest success. Thirdly, I would take the liberty to ask, *Is* Paris entirely new ground? It can’t be, for James himself says, at the end of the second volume, that when he went thither he expected to find 15,000 English there. However, I need not have occupied so much of your valuable time and the club paper in discussing the above sentence, for on turning to sentence 2, what do I perceive? Why this:



that as the last part of sentence 1 contradicts the first part, so sentence 2 contradicts the second part of sentence 1, by admitting that a great deal has been already written about Paris,—which, indeed, I believe to be the fact.

In six masterly pages James narrates the early history of Paris; and though it must be owned that these pages are robbed, for the chief part, from an exceedingly rare and curious book, called “Galignani’s Paris Guide,” yet it must not be imagined that James has not placed his own peculiar mark upon the article which he has appropriated.

For instance, Galignani begins his account thus: “The origin of Paris, and the character of its inhabitants, are necessarily involved in deep obscurity.” Whereas James writes as follows: “The origin and early history of Paris, *unlike the early history of the metropolis of England*, are so completely enveloped in obscurity, that *we rarely meet with* any writer of note who *even hazards* a conjecture on the subject.” How fine this is! Some people may presume that James has committed a theft, but surely it is an excusable theft. If I steal the child of a beggar, and make him a duke, with a hundred thousand a year, will not that child—will not the public (provided his Grace has no collateral heirs) pardon me? So with James. He takes a handkerchief, let us say, he appropriates, or—to speak professionally—*prigs* that handkerchief; but the instant it is in his possession, he puts a border of gold lace round it, so that the handkerchief will hardly know itself. And how happily chosen are all the ornaments which he adds to the appropriated article! *Unlike* the history of London, the origin of Paris is, and no writer even hazards



a conjecture on the subject; by which words we see that James is perfectly aware of the origin of London (and in that knowledge, I fearlessly say, excels any man in England), and, likewise, that he has consulted every author of note who has written about Paris, for how else could he say that they never hazarded conjectures concerning its origin?

“The first mention,” says he, “of *the French capital*” (the turn is again delightfully happy) “occurs in Cæsar’s ‘Commentaries,’ written about fifty years before the Christian era. *That distinguished writer* refers to it under the name of Lutetia. . . . The references which Cæsar makes to the Paris of his day are exceedingly slight and unsatisfactory. All that can be gleaned from them is, that it was an inconsiderable town built on *La Cité*, one of the *then* five islands in the Seine. This island was at that period *much smaller than it now is.*” Indeed! if an island cannot grow in 1890 years, the deuce is in it! And so he continues, now narrating what “the Emperor Julian informs us,” now stating that it was sacked under the “auspices of Clovis,” again touching upon “Hugh Capet, the founder of the Bourbon dynasty,” always happy in his phrases, and profound, if not in research (for, indeed, I believe the guide-book contains most of the truths which Grant has arranged for publication), yet in that profound spirit of observation and manly justice of reasoning, which is so much better than mere musty book-learning, and which the mere scholar can sometimes *never* acquire. For instance, take the following passage:—

“Great diversity of opinion exists among the early historians of England as to the period at which Christianity was first intro-

duced into our country. There seems to be *no such diversity* among the accredited historians of France respecting the time when the Christian faith was first promulgated in *that part of Europe*. They *all* concur in the statement that Saint Denis introduced Christianity among the Parisians about the year 250. Whether the majority of them renounced Paganism, and embraced the religion of Jesus, on the introduction of the latter, is a point on which the French historians are silent; but the presumption is, that at least a goodly number must have adopted the new faith, as a bishoprick was established in Paris a few years after Saint Denis promulgated the truths of Christianity among its people."

How fine it is to see Grant sitting, as it were, in the judgment-seat, and calling up to the tribunal of his thought the mighty witnesses of the past. Nothing escapes him. The doubts and struggles of the new faith, the surly yet unavailing resistance of the old, are painted by him in a few masterly touches. Whether the majority embraced the new creed is what he at once asks. And how does he answer that momentous question? Why, by a manly and straightforward statement that he doesn't know. "The French historians are silent. But there *must* have been a goodly number," says the keen and noble James. And why? Because a *bishopric* was established. It is (if he will pardon me the expression) his *eureka*. It is stout Cortes discovering the Pacific. The mists of time are rolled away before the keen eyes of James. He sees the bard and Druid retreating into his woods to emerge from them no more. He sees the pale-faced missionary of the new faith pleading its cause before the savage and wondering Gaul. Down go Thor and Woden; down go the fairer idols of Roman worship; cross-topped church-

spires rise over the pines: clinking chapel-bells are heard in the valleys; and lo! preceded by banner and crozier, by beadle and verger, comes BISHOP DENIS, in his wig and lawn-sleeves. It is a fact, I believe, not generally known, that Bishop Denis walked for several miles with his head cut off; which circumstance, supposing his lordship was twenty years occupier of the see of Paris, must, therefore, have taken place about the year 270—no less than fifteen hundred and seventy-four years ago.

Let us quit, however, the regions of antiquity, and plunge at once into the Paris of to-day.

And now our antiquarian having first put us in possession of the ancient history of the place, he passes the barrier, and rushes *in medias res* I may say, if the Latin word *res*, *rei*, “a thing,” may, in the present instance, be allowed by a little poetic license to mean “a street” (as, in fact, a street *is* a thing, therefore *res* is Latin for a street). He rushes, I say, *in medias res*, into the middle of the streets, where the gutter is, and begins to look about him. And his very first remark on entering the city shows how fine is his insight into human nature, and how, though he has travelled but little hitherto, he has profited by the little he has seen.

“The first impression of Paris,” says James, “which a stranger receives *depends on the part of the town at which he makes his entrance.*” Such facts may possibly strike other travellers, but do other travellers discover them? No; and the best characteristic of truth I say is, when everybody says “How true!” Having been at Paris myself, I can state for a fact, that nothing *is* more true than the above observation; and that not only there, but in other cities which I have visited, *your impressions*

*depend upon what you see.* He must be a miserably prejudiced creature who judges otherwise, and one who is not worthy of credit.

Now, as the entrance from the Saint Denis road is not picturesque, what does our author do but benevolently carry us round to the Arc de l'Etoile, and introduce us to the city that way.

“Englishmen are accustomed,” says he, “to admire the grand entrance into Hyde Park; but it is nothing” (no more it is) “to the majestic barrier. As the stranger passes it, a singularly beautiful prospect presents itself to his view. He sees a considerable portion of Paris in the distance, with all the magnificence of the Tuileries in the foreground; while on either side, extending for more than a mile and a half, are many rows of trees of stately size and ample foliage, all planted with perfect regularity, and producing an effect in the mind of the spectator *far too pleasing to admit of description.*”

The only difficulty to this charming description is with regard to the foreground of the Tuileries, which is a mile and a half off; for, “as you proceed farther on this beautiful road, you near the gardens of the Tuileries, which never yet *has* been beheld by an intelligent person without confounding him with *their* surpassing beauty!” And Grant is an intelligent person, and confounded, therefore, must he have been at the sight, of which he finely says again, “it were impossible for the most graphic description to convey an idea.” “In the months of August and September,” he adds, “I stood in *the* centre of the Tuileries, and felt myself literally bewildered with the glories around me;” and so, I need not say, would any man who were to stand there for that time. “Nature and man,” continues James, “co-

operate together in this charming locality; and it is no wonder that the Parisians should be so anxious that all illustrious visitors should enter their city by the Champs Elysées."

In the city, "what most forcibly strikes the stranger is," Grant says at once, "the height of the houses and the narrowness of the streets." This would strike anybody perhaps; but few know that the houses are painted in different fancy colours; that each individual has a right to paint the part of the house which he rents as he pleases; and hence that "there is something very pleasing as well as strange to the eye of the visitor in the aspect of many of the streets." In the summer season the streets have a horticultural aspect. Most of the windows in the upper stories are filled with flowers of various kinds, and along the fronts of many of the houses are balconies so abundantly laden with every diversity of flowers, as to have the appearance of so many gardens. "This fortunately struck me," says James, "*in the middle of the Rue Saint Honoré*;" but he does not say in what months he stood there,—in July probably, before he went to stand in the centre of the Tuileries, where we have seen him during August and September. This point, however, is of minor importance; the main matter is the description of the town. And who that has been at Paris does not recognise the capital of Europe in the above lively description? One more circumstance regarding the exterior aspect of the town could not be expected to escape one of the most daring investigators in the world,—it is this—*the number of signs*. "Most of these signs consist of the name and business of the parties *painted*, as with us, *on a board* on the wall,—in other cases on the walls them-



selves, and the gigantic proportions of the letters will be understood when I state that they are often *two feet in length and one foot in breadth*." What say you to that, my masters? Is it good to go abroad, or is it not? Is observation a noble quality, or is it not? I say, that Grant going into a town—a foreign town, not knowing the language, as he himself says, and discovering at a glance the boards upon the shop walls,—the size of their letters, and that those letters were formed into words meant to describe "the name and business of the parties,"—I say that such a man is a man of genius. What does *he* want with knowing a language? he knows it without learning it, by the intuition of great spirits. How else could he have ascertained that fact, or have been aware that the letters written upon the walls, *as with us* (as with us, mark you; nothing escapes him at home or abroad, and he is ready with a thousand rich illustrations to decorate the subject in hand)—how, I say, should he have known BUT by genius that those boards, those words, those letters, were not meant to describe the name and business of some *other* parties over the way? Pass we to the *inside* of the shops; 'tis, without meaning a play upon words, a natural *transition*:—

"The Paris shops are remarkable for the number and size of their mirrors. Look in what direction you may, after you have entered, and you see your person reflected at full length. In some cases, indeed, you can hardly see anything but mirrors; and the entire fitting-up displays corresponding taste. Then, as regards the arrangement or grouping of the articles for sale, nothing can be more tasteful. Everything in the shop is seen, and everything is seen to the best advantage. But the Parisian shopkeeper remembers that every passer-by does not enter his shop, and therefore he very wisely bestows his special attention



on his windows. The window of a Parisian shop—*I am assuming, of course, that it is in the fancy line*—is a sight worth going a day's journey to witness; it is quite a study—a perfect picture. It affords an exhibition of artistical skill of which the people of no other country can have any conception. I never looked at a French shopkeeper's window without the conviction forcing itself on my mind, that he who arranged its contents must be an artist, *though he may himself be unconscious of it*; and that had he turned his attention to any department of art requiring a combination of the imaginative faculty with an exquisite taste in the practical embodiment of his notions, he must have attained a celebrity of no common order."

Isn't it too bad to say, after this, that we do not do foreigners justice? that we pretend in all things to assert the superiority of our country? Here is Jim, who goes into a shop—of course assuming that it is in the fancy line—and pays it a compliment such as deserves to get him the cross of the Legion of Honour. I can see him looking in the glass—not over ill-satisfied with himself, the sly rogue! and with his person reflected all over the shop. "*Perhaps* I may here remark," says Jim, "that the pleasing effect of the Parisian shops is very considerably heightened by the number of beautiful and well-dressed women that are to be found in them." The *perhaps*, indeed! The rogue, the sly rogue, the wicked abominable rogue! But mum is the word, dear James. Let us not touch on this painful, this delicate theme.

James's, however, is no blind admiration—no Gallomania (if he will allow me the expression). If he praises some things, he blames others—viz. the gutters in the streets;—"those puddles or miniature rivers of mud which assail the eye, *and another organ which it is*

*needless to name.*" (Blessings on him—my James—my Jim—my dear, dear friend! I don't know him; but as I write about him, and think about him, I love him more and more.) The remedy for these gutters his eagle eye at once sees.

"The remedy," says he, "is cheap, simple, efficacious. Let conduits be formed underground and the thing is done." Ought not the Ville de Paris to thank him for this; and instead of spending their money in presenting swords to the Comte de Paris, and erecting tawdry gimcracks of lamps and fountains, present James with something handsome? Since the gentleman who has a good memory has been writing in this Magazine, it is read with anxiety at the French court. This I know to be a fact. And, perhaps, these humble lines may fall under the eye of M——y, to whom I would say, "Sire, remember Jim Grant!"

There are other nuisances in Paris which the untiring observer points out—"small exposed constructions, which invite the passers-by," and which will, doubtless, be hurled down by the withering denunciations of the indignant moralist—for instance, the cabs. "The cabs," says he, "are, for the most part, the same in form as they are with us: *so are the coaches*. Connected with the drivers of the former, especially, there is one very unpleasant thing. I allude to the fact that, in a great many, though not in a majority of these vehicles, the driver actually sets himself down alongside his passenger. No matter how dirty his appearance may be, he will actually plant himself beside the finest and most elegantly dressed lady in the land."

"This," Jim says, in a tone of melancholy, almost tender reproof, "he should not have expected from the

Parisians." And, indeed, it ought to be looked to. A duchess wants to go to court; a marchioness wishes to pay her respects to her friend the Countess of So-and-so. It rains; and, of course, she calls a cab. Can her ladyship do otherwise? And when in that cab, dressed out in silks and satins, with a swan's-down muff and tippet, and feathers in her head very possibly, is a filthy cabman to set himself alongside of her? Faugh! This must be amended. And many a noble dame of the Faubourg will thank JIM, a foreigner and a man of letters, for pointing out this intolerable nuisance. Now let us give a rapid glance with James at the city, which was never described so delightfully before:—

[A long description of the Boulevards and "Palais Royale."]

The whole annals of literature (if I may be allowed the expression) contain, I fearlessly assert, no description like this. "The Grosvenor, the Belgrave, the Berkeley, the Portman, the Bryanstone, the Russell squares" (how finely does he keep up the genteel gradation) "are wholly unknown in France." Ay! and so I may say are the Bloomsbury, the Red Lion too; and the more is the pity. If I had children, and wished to form their tender minds, I would have a sort of catechism made of the above description, which they should be made to get by heart. As thus:—

Q. What is the Boulevard?

A. A sort of avenue formed by trees.

Q. What is its aspect?

A. Its aspect is at once rural and architectural, or rather (this distinction is uncommonly fine) presents an instance in which the rural and the architectural are happily blended.

Q. How is the pavement formed?

A. Of asphalte materials.

Q. How is its effect impaired?

A. By circular patches of earth.

Q. What imparts to the Boulevards their greatest charms?

A. Their curvatures.

Q. What locality is most frequently in the thoughts and on the lips of a Frenchman?

A. The Palais Royale.

Q. Why do you spell Royale with an *e*?

A. Because I choose.

Q. Does a Parisian dream of the Palais Royale every night?

A. Yes.

Q. Is it a more severe affliction to the Frenchman to lose the Palais Royale than to lose his dear friend, wife, mother, or child?

A. Yes, it is.

Q. Is this an exaggeration?

A. Not in the least to those who know Paris. &c. &c.

And then the question comes, How did Jim, not speaking a word of French, find out these things? He says he took a laquais-de-place at three francs the half-day, who probably told him these stories. But I have too high an opinion of Jim's economy to suppose he would hire one of these fellows for many days together; and, indeed, he very soon appears to have got a smattering of the language, and to push on for himself. Thus, he used to go to a barber's, and he calls him "Monsieur Tonsor." This he never could have done had he not known French—Monsieur being French for Mister, and Tonsor meaning barber in the Latin language. Again, we find him

speaking French with respect to hats in the noble passage where he says:—

“Of all parts of a Parisian’s dress, that which he is most particular about is his hat. I am confident that any man might with safety bet that, out of every hundred hats you see on the heads of the pedestrians in Paris, *not more than one in ten will be found to be bad*. A Frenchman seems to consider his ‘chapeau’ as part of himself. He would just as soon be seen with an unwashed face as with a shabby hat. *It is to him what a bonnet is to a lady*. It is true the Parisian gentlemen do not talk of their new hats as ladies do about their new bonnets; but they are not on that account the less delighted when they see a beautiful ‘chapeau.’ A Frenchman would sooner receive a blow which would injure his head, than one which would damage his hat. He will pardon an insult offered to himself, but he will never forgive you if you destroy or injure his hat.”

This is a curious fact; and the story, coming from a man of honour and observation, will be useful to our young countrymen abroad, who can easily prove the correctness of the narrative by kicking the first Frenchman they meet, and sitting on the hat of the second. They will see, then, if *Monsieur’s* conduct will bear out Jim’s assertion. A military man (of whom there are plenty) would be a good subject to select for the first experiment. But the point which I wish to mark here is the progress he has evidently made in the language; on two occasions, and in the same sentence, he playfully uses the foreign word “chapeau,” a hat—ay, and spells it right too, which could hardly be expected of him in so short a time.

A laughable *quid pro quo*, if he will pardon me the term, occurred to him in a conversation with one of the men of distinction to whom he had letters of introduction—one of the most rising barristers in France. I shrewdly

suspect Monsieur Charles Ledru to be the man of distinction in question.

He and Jim fell to talking naturally about lords and judges. "What's the opinion of Lord ——?" said the French barrister. On which Grant expressed his idea that his lordship was insane.

"You don't mean that!" said the other, falling back in his seat, and looking unutterably amazed. "Thrown himself into the Seine!"

"Oh no! I only said that some people thought him insane."

"Ah! *in-sane*, not *in the Seine*. I mistook what you said. Ah! I see now."

Of course, nobody knew who was the noble and learned lord who gave rise to this play upon words.

To do him justice, Jim very seldom indulges in them. But when he does, the dry rogue! he takes care to fix upon a good one. I have laughed at the above heartily for the last twenty years, and can fancy how Ledru and Grant must have enjoyed it as they sat together in the parlour discussing the character of Lord Br—. But mum! the word was very nearly out.

Jim had an interview with Jules Janin, which does not appear to have been very satisfactory; for though Janin writes English books, he does not understand a word of the language. Nor was our James much more skilled in the *parley Fransy*, as they say. Janin did not ask him to dinner, nor probably did Ledru; for about the hospitality of the French he speaks in a very sad and desponding tone. "Dinner-parties are comparatively rare amongst the aristocracy of France. When they invite their friends they ask them to a *soirée*; when the refreshments consist of tea and coffee, with a little wine and



cake." Wine is much cheaper in France, adds Jim, who does not conceal his disappointment, and has probably been asked to some *soirée*, where, after going to the expense of a cab, a fresh shirt-collar, and a pair of white Berlin gloves, he has been fobbed off with a glass of sour wine-and-water and a biscuit. And yet, in spite of this disappointment, I think there is nothing I would more like to have seen than James at one of these French parties of the "aristocracy," pulling a queer face over a glass of orgeat (pronounced *or jaw*) while the *monsieurs* were thinking him a great literary man.

What he calls the *table-d'hôtes* (for his expressions are invariably happy) seem to have pleased him a good deal. None but the aristocracy, he says, ever dream of "putting up" in "Meurice's," from which choice place the honest fellow accordingly kept away. "No man must think of dining there," he says, sadly, "*under from fifteen to twenty francs*;" and he does not think the average price of a bed can be less than eight or ten francs per night. But it is not so, dear Jim; and out of respect to a worthy landlord whom you have injured, you should alter this passage in your second condition. You might have gone with perfect safety and asked the question of the waiter. Snobs are admitted at Meurice's as well as gentlemen. Why, then, should James Grant be denied admittance to the "most famous of the Parisian establishments"?

About the two-franc dinners of which the French aristocracy partake, our dear friend is much better informed. "I met with no instance," says he, "in which the charge exceeded two francs and a half, including a pint, or *half a bottle* of *vin ordinaire*. There are, indeed, some respectable houses where the charge is as low as a franc and a

half. The most common price, however, is two francs; and for this sum (twenty pence of our money), with an additional three-halfpence or twopence in the shape of a gratuity to the waiter, you can have a dinner which never fails to suit the most dainty palate." He then describes the bill of fare, and says, "Would the most passionate admirer of a good dinner desire more?" Jim says a great amount of business is done in these houses, and used to take his dinner in a "very celebrated one, up three pair of stairs in the Palais Royal." Bless him once more, I say; bless him. He is a dainty dog, fond of good victuals and fine things. The aristocracy in Paris seem to be shabby fellows; he never saw a carpet in any house except an English one, and thought with pride of Kidderminster, the luxurious rogue!

He does not appear to have seen "Chautebriand," but says he is a member of the Chamber of Deputies, a republican in principles, and that he goes weekly to weep over the tomb of Armand Carrel. A "priest" by the name of Ginode is also mentioned as a priest of republican principles, which are, moreover, those of Jim. The first thing he remarks about the Chamber of Deputies (for the fellow goes everywhere) is that THE SEATS are incomparably superior to those in our House of Commons. These seats bear ample proofs that the pen-knives of honourable members are not idle, for they are covered with all sorts of hieroglyphics, the works of the French legislators.

As Jim contemplated these, "schoolboy recollections," he affectingly says, rushed into his mind, and his thoughts reverted, with a rapidity surpassing that with which light travels, to a period full thirty years ago, when he, Jim, used to see so many of his companions soundly

thrashed by their "teacher for doing precisely similar work."

How different the scene is now! Then Jim was a boy, getting probably, with other boys at Eton, where he was brought up, some cuts from the usher across his own—organ, which it is needless to name. Now he is a man, honoured, wise, and wealthy. He has improved his mind by study in Long Acre, and afterwards abroad by foreign travel. He has taken his place with the learned of the land. People look up to him as their instructor and friend. Only this minute comes up to me a venerable gentleman in a broad-brimmed hat, who says, "Reading Mr. Grant's new work, Fitz-Boodle? An able man, sir, though I think he has somewhat fallen off."

Fallen off! O jimini (as the poet observes)! fallen off? No, Jim is better than ever. He grows more rich the more he publishes. *His* ideas are not like those of some feeble writers who give birth to an idea and die. No, Jim is always ready, always abundant; no subject will ever find him at a loss, no plummet will ever sound the depth of his tremendous dulness. Why is he mere private man still? Why is he not in the House of Commons, and making senates shout with his eloquence? I am sure that he would speak to perfection. I am sure that worthy people in the country would rally round him. I have a very strong notion indeed that he is the "coming man" for whom we are on the look-out. Other people may doubt and be perplexed, but, depend upon it, *he* never feels a difficulty. Jim has achieved fortune and fame as, perhaps, no man ever achieved it. He has published five-and-twenty volumes of such a quality as perhaps the whole world cannot elsewhere produce; and his success is to the world and himself a credit. It shows that

a good writer need not despair nowadays. Burns died a beggar, for instance, and Jim Grant will probably leave a good round sum at his lamented demise. And so he should with such a public as ours, so alive to genius, so wise a critic of good writing, so able an appreciator of fine wit. Jim is worthy of the public, and the public of him. May they long both flourish, each honouring the other!

Sometimes popular writers find themselves outstripped of a sudden by younger rivals, and deserted in their old age. I do not think in Jim's case this is likely, or even possible. I do not think the world *can* produce a greater than Jim. Honour to him and his patron! He has already written five-and-twenty volumes; let us hope and pray for scores more. I have requested Mr. Titmarsh, the eminent artist, to copy his picture and hang it up in the heroic picture gallery, by the side of \* \* \* \* and—<sup>1</sup>

One word more. The revelations in this book concerning Louis Philippe will be found of the highest interest. I think Jim's description of the king beats that of the gentleman with the good memory completely. "Louis," says Grant, "is tall and portly in his person. *His face partakes of the oval shape, and his cheeks are rather PLUFFY.*"

Farewell, and Heaven bless him! I have ordered all his books at the club,—not to read them at once, that would be impossible, but to meditate over favourite bits and con over old familiar pages. Familiar! why do I say familiar? Fresh beauties bubble up in them at every moment—new expressions, and vast and wonderful thoughts.

G. S. F.-B.

(*Fraser's Magazine*, December 1843.)

<sup>1</sup> Here our friend Fitz grew so abominably scurrilous that we were obliged to expunge the sentence.—O. Y.

## A BOX OF NOVELS

*THE Argument.*—Mr. Yorke having despatched to Mr. Titmarsh, in Switzerland, a box of novels (carriage paid), the latter returns to Oliver an essay upon the same, into which he introduces a variety of other interesting discourse. He treats of the severity of critics; of his resolution to reform in that matter, and of the nature of poets; of Irishmen; of Harry Lorrequer, and that Harry is a sentimental writer; of Harry's critics; of Tom Burke; of Rory O'More; of the Young Pretender and the Duke of Bordeaux; of Irish Repeal and Repeal songs; concerning one of which he addresseth to Rory O'More words of tender reproach. He mentioneth other novels found in the box, viz. "The Miser's Son," and "The Burgomaster of Berlin." He bestoweth a parting benediction on Boz.

SOME few—very few years since, dear sir, in our hot youth, when Will the Fourth was king, it was the fashion of many young and ardent geniuses who contributed their share of high spirits to the columns of this Magazine, to belabour with unmerciful ridicule almost all the writers of this country of England, to sneer at their scholarship, to question their talents, to shout with fierce laughter over their faults historical, poetical, grammatical, and sentimental; and thence to leave the reader to deduce our (the critics') own immense superiority in all



the points which we questioned in all the world beside. I say *our*, because the undersigned Michael Angelo has handled the tomahawk as well as another, and has a scalp or two drying in his lodge.

Those times, dear Yorke, are past. I found you, on visiting London last year, grown fat (pardon me for saying so) — fat and peaceful. Your children clambered smiling about your knee. You did not disdain to cut bread and butter for them; and, as you poured out their milk and water at supper, I could not but see that you, too, had imbibed much of that sweet and wholesome milk of human kindness, at which in youth we are ready to sneer as a vapid and unprofitable potion; but whereof as manhood advances we are daily more apt to recognise the healthful qualities. For of all diets good-humour is the most easy of digestion; if it does not create that mad boisterous flow of spirits which greater excitement causes, it has yet a mirth of its own, pleasanter, truer, and more lasting than the intoxication of sparkling satire; above all, one rises the next morning without fever or headache, and without the dim and frightful consciousness of having broken somebody's undeserving bones in a frolic, while under the satirical frenzy. You are grown mild — we are all grown mild. I saw Morgan Rattler going home with a wooden horse for his little son. Men and fathers, we can assault men and fathers no more.

Besides, a truth dawns upon the mature mind, which may thus be put by interrogation. Because a critic, deeming A and B to be blockheads for whom utter destruction is requisite, forthwith sets to work to destroy them, is it clear that the public are interested in that work of demolition, and that they admire the critic hugely for his pains? At my present mature age, I am inclined to



think that the nation does not much care for this sort of executiveness; and that it looks upon the press-Mohawks (this is not the least personal) as it did upon the gallant young noblemen who used a few years since to break the heads of policemen, and paint apothecaries' shops pea-green,—with amusement, perhaps, but with anything but respect and liking. And as those young noblemen, recognising the justice of public opinion, have retired to their estates, which they are now occupied peacefully in administering and improving, so have the young earls and marquesses of the court of REGINA of Regent Street calmly subsided into the tillage of the pleasant fields of literature, and the cultivation of the fresh green crops of good-humoured thought. *My* little work on the differential calculus, for instance, is in a most advanced state; and you will correct me if I break a confidence in saying, that your translation of the first hundred and ninety-six chapters of the Mahabharata will throw some extraordinary light upon a subject most intensely interesting to England, viz. the Sanscrit theosophy.

This introduction, then, will have prepared you for an exceedingly humane and laudatory notice of the packet of works which you were good enough to send me, and which, though they doubtless contain a great deal that the critic would not write (from the extreme delicacy of his taste and the vast range of his learning), also contain, between ourselves, a great deal that the critic *could* not write if he would ever so: and this is a truth which critics are sometimes apt to forget in their judgments of works of fiction. As a rustical boy, hired at twopence per week, may fling stones at the blackbirds and drive them off and possibly hit one or two, yet if he get into the hedge and begin to sing, he will make a wretched business of

the music, and Lubin and Colin and the dullest swains of the village will laugh egregiously at his folly; so the critic employed to assault the poet— But the rest of the simile is obvious, and will be apprehended at once by a person of your experience.

The fact is, that the blackbirds of letters—the harmless, kind singing creatures who line the hedgesides and chirp and twitter as nature bade them (they can no more help singing, these poets, than a flower can help smelling sweet), have been treated much too ruthlessly by the watch-boys of the press, who have a love for flinging stones at the little innocents, and pretend that it is their duty, and that every wren or sparrow is likely to destroy a whole field of wheat, or to turn out a monstrous bird of prey. Leave we these vain sports and savage pastimes of youth, and turn we to the benevolent philosophy of maturer age.

A characteristic of the Irish writers and people, which has not been at all appreciated by the English, is, I think, that of extreme melancholy. All Irish stories are sad, all humorous Irish songs are sad; there is never a burst of laughter excited by them but, as I fancy, tears are near at hand; and from “Castle Rackrent” downwards, every Hibernian tale that I have read is sure to leave a sort of woeful tender impression. Mr. Carleton’s books—and he is by far the greatest *genius* who has written of Irish life—are pre-eminently melancholy. Griffin’s best novel, “The Collegians,” has the same painful character; and I have always been surprised, while the universal English critic has been laughing over the stirring stories of “Harry Lorrequer,” that he has not recognised the fund of sadness beneath. The most jovial song that I know of in the Irish language is “The Night before

Larry was stretched;" but, along with the joviality, you always carry the impression of the hanging the next morning. "The Groves of Blarney" is the richest nonsense that the world has known since the days of Rabelais; but is it not very pathetic nonsense? The folly is uttered with a sad look, and to the most lamentable wailing music: it affects you like the jokes of Lear's fool. An Irish landscape conveys the same impression.<sup>4</sup> You may walk all Ireland through, and hardly see a cheerful one; and whereas at five miles from the spot where this is published or read in England, you may be sure to light upon some prospect of English nature smiling in plenty, rich in comfort, and delightfully cheerful, however simple and homely, the finest and richest landscape in Ireland always appeared to me to be sad, and the people corresponded with the place. But we in England have adopted our idea of the Irishman, and, like the pig-imitator's audience in the fable (which simile is not to be construed into an opinion on the writer's part that the Irish resemble pigs, but simply that the Saxon is dull of comprehension), we *will* have the sham Irishman in preference to the real one, and will laugh at the poor wag, whatever his mood may be. The romance-writers and dramatists have wronged the Irish cruelly (and so has every Saxon among them, the O'Connellites will say) in misrepresenting them as they have done. What a number of false accounts, for instance, did poor Power give to English playgoers, about Ireland! He led Cockneys to suppose that all that Irish gaiety was natural and constant; that Paddy was in a perpetual whirl of high spirits and whisky; for ever screeching and whooping mad songs and wild jokes; a being entirely devoid of artifice and calculation: it is only after an Englishman has seen

the country that he learns how false these jokes are; how sad these high spirits, and how cunning and fitful that exuberant joviality, which we have been made to fancy are the Irishman's every-day state of mind. There is, for example, the famous Sir Lucius O'Trigger of Sheridan, at whose humours we all laugh delightfully. He is the most real character in all that strange company of profligates and swindlers who people Sheridan's plays, and I think the most profoundly dismal of all. The poor Irish knight's jokes are only on the surface. He is a hypocrite all through the comedy, and his fun no more real than his Irish estate. He makes others laugh, but he does not laugh himself, as Falstaff does, and Sydney Smith, and a few other hearty humourists of the British sort.

So when he reads in the "Opinions of the Press" how the provincial journalists are affected with Mr. Lever's books; how the *Doncaster Argus* declares, "We have literally roared with laughter over the last number of 'Our Mess';" or the *Manx Mercury* vows it has "absolutely burst with cachinnation" over the *facetiae* of friend Harry Lorrequer; or the *Bungay Beacon* has been obliged to call in two printer's devils to hold the editorial sides while perusing "Charles O'Malley's" funny stories; let the reader be assured that he has fallen upon critical opinions not worth the having. It is impossible to yell with laughter through thirty-two pages. Laughter, to be worth having, can only come by fits and now and then. The main body of your laughter-inspiring book must be calm; and if we may be allowed to give an opinion about Lorrequer after all that has been said for and against him, after the characteristics of boundless merriment which the English critic has found in him, and the abuse which the Irish writers have hurled at

him for presenting degrading pictures of the national character, it would be to enter a calm protest against both opinions, and say that the author's characteristic is *not* humour, but sentiment,—neither more nor less than sentiment, in spite of all the rollicking and bawling, and the songs of Micky Free, and the horse-racing, and punch-making, and charging, and steeplechasing—the quality of the Lorrequer stories seems to me to be extreme delicacy, sweetness, and kindness of heart. The *spirits* are for the most part artificial, the *fond* is sadness, as appears to me to be that of most Irish writing and people.

Certain Irish critics will rise up in arms against this dictum, and will fall foul of the author of the paradox and of the subject of these present remarks too. For while we have been almost universal in our praise of Lorrequer in England, no man has been more fiercely buffeted in his own country, Mr. O'Connell himself taking the lead to attack this kindly and gentle writer, and thundering out abuse at him from his *cathedra* in the Corn Exchange. A strange occupation this for a statesman! Fancy Sir Robert Peel taking occasion to bring “Martin Chuzzlewit” before the House of Commons; or the American President rapping “Sam Slick” over the knuckles in the thirty-fourth column of his speech; or Lord Brougham attacking Mr. Albert Smith in the Privy Council!

The great Corn Exchange critic says that Lorrequer has sent abroad an unjust opinion of the Irish character, which he (the Corn Exchange critic) is upholding by words and example. On this signal the Irish Liberal journals fall foul of poor Harry with a ferocity which few can appreciate in this country, where the labours of our Hibernian brethren of the press are little read. But



you would fancy from the *Nation* that the man is a stark traitor and incendiary; that he has written a libel against Ireland such as merits cord and fire! O patriotic critic! what Brutus-like sacrifices will the literary man not commit! what a noble professional independence he has! how free from envy he is! how pleased with his neighbour's success! and yet how ready (on public grounds—of course, only on public grounds) to attack his nearest friend and closest acquaintance! Although he knows that the success of one man of letters is the success of all, that with every man who rises a score of others rise too, that to make what has hitherto been a struggling and uncertain calling an assured and respectable one, it is necessary that some should succeed greatly, and that every man who lives by his pen should, therefore, back the efforts and applaud the advancement of his brother; yet the virtues of professional literature are so obstinately republican, that it will acknowledge no honours, help no friend, have all on a level; and so the Irish press is at present martyring the most successful member of its body. His books appeared; they were very pleasant; Tory and Liberal applauded alike the good-humoured and kind-hearted writer, who quarrelled with none, and amused all. But his publishers sold twenty thousand of his books. He was a monster from that moment, a doomed man; if a man can die of articles, Harry Lorrequer ought to have yielded up the ghost long ago.

Lorrequer's military propensities have been objected to strongly by his squeamish Hibernian brethren. I freely confess, for my part, that there is a great deal too much fighting in the Lorrequerian romances for my taste, an endless clashing of sabres, unbounded alarums, "chambers" let off (as in the old Shakspeare stage-



directions), the warriors drive one another on and off the stage until the quiet citizen is puzzled by their interminable evolutions, and gets a headache with the smell of the powder. But is Lorrequer the only man in Ireland who is fond of military spectacles? Why do ten thousand people go to the Phaynix Park twice a week? Why does the *Nation* newspaper publish those edifying and Christian war-songs? And who is it that prates about the Irish at Waterloo, and the Irish at Fontenoy, and the Irish at Seringapatam, and the Irish at Timbuctoo? If Mr. O'Connell, like a wise rhetorician, chooses, and very properly, to flatter the national military passion, why should not Harry Lorrequer? There is bad blood, bitter, brutal, unchristian hatred in every line of every single ballad of the *Nation*; there is none in the harmless war-pageants of honest Harry Lorrequer. And as for the Irish brigade, has not Mr. O'Connell bragged more about that than any other author of fiction in or out of his country?

The persons who take exception to numerous hunting and steeple-chasing descriptions which abound in these volumes have, perhaps, some reason on their side. Those quiet people who have never leaped across anything wider than a gutter in Pall Mall, or have learned the chivalric art in Mr. Fozard's riding-school, are not apt to be extremely interested in hunting stories, and may find themselves morally thrown out in the midst of a long fox-chase, which gallops through ever so many pages of close type. But these descriptions are not written for such. Go and ask a "fast man" at college what he thinks of them. Go dine at Lord Cardigan's mess-table, and as the black bottle passes round ask the young cornets and captains whether they have read the last number of

“Tom Burke,” and you will see what the answer will be. At this minute those pink-bound volumes are to be found in every garrison, in every one of the towns, colonies, islands, continents, isthmuses, and promontories, where her Majesty’s flag floats; they are the pleasure of country folk, high and low; they are not scientific treatises, certainly, but are they intended as such? They are not, perhaps, taken in by Dissenting clergymen and doctors of divinity (though for my part I have seen, in the hall of a certain college of Dublin, a score of the latter, in gowns and bands, crowding round Harry Lorrequer and listening to his talk with all their might); but does the author aim especially at instructing their reverences? No. Though this is a favourite method with many critics—viz. to find fault with a book for what it does not give, as thus:—“Lady Smigsmag’s new novel is amusing, but lamentably deficient in geological information.” “Dr. Swishtail’s ‘Elucidations of the Digamma’ show much sound scholarship, but infer a total absence of humour.” And “Mr. Lever’s tales are trashy and worthless, for his facts are not borne out by any authority, and he gives us no information upon the political state of Ireland. Oh! our country; our green and beloved, our beautiful and oppressed! accursed be the tongue that should now speak of aught but thy wrong; withered the dastard hand that should strike upon thy desolate harp another string!” &c. &c. &c.

And now, having taken exception to the pugnacious and horseracious parts of the Lorrequer novels (whereof an admirable parody appeared some months since in *Tait’s Magazine*), let us proceed to state further characteristics of Lorrequer. His stories show no art of construction; it is the good old plan of virtue triumphant at

the end of the chapter, vice being woefully demolished some few pages previously. As Scott's heroes were, for the most part, canny, gallant, prudent, modest young North Britons, Lorrequer's are gallant young Irishmen, a little more dandified and dashing, perhaps, than such heroes as novelists create on this side of the water; wonderfully like each other in personal qualities and beauty; but, withal, modest and scrupulously pure-minded. And there is no reader of Mr. Lever's tales but must admire the extreme, almost womanlike, delicacy of the author, who, amidst all the wild scenes through which he carries his characters and with all his outbreaks of spirits and fun, never writes a sentence that is not entirely pure. Nor is he singular in this excellent chastity of thought and expression; it is almost a national virtue with the Irish, as any person will acknowledge who has lived any time in their country or society.

The present hero of the Lorrequerian cyclis of romances resembles the other young gentlemen whose history they record in his great admiration for the military profession, in the which, after some adventurous half-dozen numbers of civil life, we find him launched. Drums, trumpets, blunderbusses, guns, and thunder form the subject of the whole set, and are emblazoned on the backs of every one of the volumes. The present volume is bound in a rich blood-coloured calico, and has a most truculent and ferocious look. The illustrations, from the hand of the famous Phiz, show to great advantage the merits of that dashing designer. He draws a horse admirably, a landscape beautifully, a female figure with extreme grace and tenderness; but as for his humour, it is stark naught; ay, worse! the humorous faces are bad caricatures, without, as I fancy, the slightest

provocation to laughter. If one were to meet these monsters expanded from two inches to six feet, people would be frightened by them, not amused, so cruel are their grimaces and unearthly their ugliness. And a study of the admirable sketches of Raffet and Charlet would have given the designer a better notion of the costume of the soldiery of the Consulate than that which he has adopted. Indeed, one could point out sundry errors in costume which the author himself has committed, were the critic inclined to be severely accurate, and not actuated by that overflowing benevolence which is so delightful to feel.

“Tom Burke of Ours”<sup>1</sup> is so called because he enters the French service at an early age; but his opening adventures occur at the close of the rebellion, before the union of Ireland and England, and before the empire of Napoleon. The opening chapters are the best because they are the most real. The author is more at home in Ireland than in the French camp or capital, the scenes and landscapes he describes there are much more naturally depicted, and the characters to whom he introduces us more striking and lifelike. The novel opens gloomily and picturesquely. Old Burke is dying, alone in his dismal old tumble-down house, somewhere near the famous town of Athlone (who can describe with sufficient desolation the ride from that city to Ballinasloe?). Old Burke is dying, and this is young Tom’s description of the appearance of an old house at home.

[A long extract is omitted.]

How Tom Burke further fared—how he escaped the dragoon’s sabre and the executioner’s rope—how he be-

<sup>1</sup> *Our Mess.* Edited by Charles Lever (Harry Lorrequer). Vol. ii. *Tom Burke of Ours*, vol. i. Dublin: Curry, jun. & Co. London: Orr. Edinburgh: Fraser & Co. 1844.

came the *protégé* of the facetious Bubbleton (a most unnatural character certainly, but who is drawn exactly from a great living model) —how Captain de Meudon, the French cuirassier, took a liking to the lad, and died in a uniform sparkling with crosses (which crosses were not yet invented in France), leaving Tom a sum of money, and a recommendation to the Ecole Polytechnique (where, by the way, students are not admitted with any such recommendations) —how Tom escaped to France, and beheld the great First Consul, and was tried for the infernal machine affair, and was present at the glorious field of Austerlitz, and made war, and blunders, and love—are not all these things written in the blood-coloured volume embroidered with blunderbusses aforesaid, and can the reader do better than recreate himself therewith? Indeed, as the critic lays down the lively, sparkling, stirring volume, and thinks of its tens of thousands of readers; and that it is lying in the little huckster's window at Dunleary, and upon the artillery mess-table at Damchun; and that it is, beyond the shadow of a doubt, taken in at Hong-kong, where poor dear Commissioner Lin has gazed, delighted, at the picture of “Peeping Tom;” or that it is to be had at the Library, Cape Town, where the Dutch boors and the Hottentot princes are longing for the reading of it—the critic, I say, considering the matter merely in a geographical point of view, finds himself overcome by an amazing and blushing modesty, timidly apologises to the reader for discoursing to him about a book which the universal public peruses, and politely takes his leave of the writer by wishing him all health and prosperity.

By the way, one solemn protest ought to be made regarding the volume. The monster of the latter part is



a certain truculent captain (who is very properly done for), and who goes by the name of *Amédée Pichot*. Why this name above all others? Why not Jules Janin, or Alexandre Dumas, or Eugène Sue? Amédée Pichot is a friend to England in a country where friends to England are rare, and worth having. Amédée Pichot is the author of the excellent life of Charles Edward, the friend of Scott, and the editor of the *Revue Britannique*, in which he inserts more translations from *Fraser's Magazine* than from any other periodical produced in this empire. His translations of the works of a certain gentleman with a remarkably good memory have been quoted by scores of French newspapers; his version of other articles (which, perhaps, modesty forbids the present writer to name) has given the French people a most exalted idea of English lighter literature; he is such a friend to English literature, that he will not review a late work called "Paris and the Parisians," lest France should have a contemptible opinion of our tourists; it is a sin and a shame that Harry Lorrequer should have slaughtered Amédée Pichot in this wanton and cruel manner.

And now, having said our little say regarding "Tom Burke," we come to the work of an equally famous Irish novelist, the ingenious, the various author of "*£. S. D.*,"<sup>1</sup> latterly called, though we know not for what very good reason, "*Treasure Trove*."<sup>2</sup> It is true that something concerning a treasure is to be discovered at the

<sup>1</sup> *£. S. D.; or, Accounts of Irish Heirs furnished to the Public monthly.* By Samuel Lover. London: Lover, and Groombridge. 1843.

<sup>2</sup> If the respected critic had read the preface of Mr. Lover's work, he would have perceived that *£. S. D.* is the general name of a series of works, of which *Treasure Trove* is only the first. Those who know Ireland must be aware that the title *£. S. D.* is singularly applicable to that country, the quantity of specie there being immense—only a good deal of it is yet undiscovered.—O. Y.



latter end of the novel, but “£. S. D.,” or D. C. L., or what you will, is quite as good a title as another. It is the rose smells sweet, and not the name of it—at least I take it it is only a publisher who would assert the contrary. For instance, everybody quarrels with the title of “Martin Chuzzlewit,” and all that incomprehensible manifesto about the silver spoons and the family plate which followed; but did we read it the less? No. The British public is of that order of gormandisers which would like a cabinet pudding, even though you called it hard-dumpling, and is not to be taken in by titles in the main. “£. S. D.” is a good name; may all persons concerned have plenty of it!

The present tale of Mr. Lover’s contains more action and incident than are to be found in his former works. It is an historical romance in due form,—a romance of war, and love, and fun, and sentiment, and intrigue, and escape, and rebellion. I have but the dozen first numbers, and the thirteenth of the series is to complete the tale; but the question is, how on earth is it to be finished? It is true the wicked rival has been done for—that circumstances look prosperously enough for the hero—that he has saved the heroine from a proper number of dangers, and made himself agreeable to her father; all this is very well. But the hero’s name is *Corkery*. *Bon Dieu!* can the lovely Ellen Lynch of Galway, the admired of a Brady, a Bodkin, a Marshal Saxe, the affianced of a Kirwan (name equally illustrious, as Hardeman’s “Galway” relates)—can Ellen Lynch marry a fellow by the name of Corkery? I won’t believe it. It is against all the rules of romance. They must both die miserably in No. XIII., or young Ned Corkery must be found to be somebody else’s son than his father’s,

the old grocer of Galway. But this matter has been settled long ere this; and if Ellen and Edward are married and happy (though, indeed, some people are married and unhappy, and some happy and unmarried, for the matter of that), if they have taken the matrimonial line, Ellen, I would lay a wager, is not Mrs. Corkery.<sup>1</sup>

The novel carries us back to the year 1745, when the respected Mr. Edward Waverley distinguished himself in the service of his late Royal Highness the Pretender, and when men, instead of bandying compliments and congees in Belgrave Square, flying thither in hack-cabs, with white kid gloves on, and comfortable passports in their pockets, turned out on the hillside sword in hand, and faced Cumberland's thundering dragoons, and saw the backs of Johnny Cope's grenadiers. The contrast between the times is not a bad one, in the warriors of Perth and Falkirk yonder, with tartan and claymore, and the young French dandies, with oiled beards, and huge gold-topped canes, grinning over a *fricandeau* at Véry's! We have seen them, these warriors of the latter days—we have seen Belgrave Square—we have seen the chivalry of France (in cabs) collected round the royal door, and battling about eightpenny fares at the sacred threshold—we have seen the cads shouting, "This way, my lord! this way, Mounseer!"—we have seen Gunter's cart driving up with *orgeat* and *limonade* for the faithful warriors of HENRI! He was there—there, in the one-pair front, smiling royally upon them as they came; and there was *eau sucrée* in the dining-room if the stalwart descendants of Du Guesclin were athirst. *O vanitas!* O woeful change of times! The play is played up.

<sup>1</sup> Private to the Editor.—Please to add here in a short note the catastrophe of the novel, which I don't know.

Who dies for kings now? If Henri was to say to one of those martyrs in white paletots and lacquered boots, "Seigneur comte, coupez-moi cette barbe, que vous paraissez tant chérir," would the count do it? Ah! do not ask! do not let us cut too deep into this dubious fidelity! let us have our opinions, but not speak them too loudly. At any rate, it was better for Mr. Lover to choose 1740 for a romance in place of 1840, which is the sole moral of the above sentence.

The book is written with ability, and inspires great interest. The incidents are almost too many. The scene varies too often. We go from Galway to Hamburg—from Hamburg to Bruges—from Bruges, *viâ* London, to Paris—from Paris to Scotland, and thence to Ireland, with war's alarms ringing in the ear the whole way, and are plunged into sea-fights and land-fights, and shipwrecks, and chases, and conspiracies without end. Our first battle is no less than the battle of Fontenoy, and it is described in a lively and a brilliant manner. Voltaire, out of that defeat, has managed to make such a compliment to the English nation, that a thrashing really becomes a pleasure, and Mr. Lover does not neglect a certain little opportunity:—

"'Dillon!' said Marshal Saxe, 'let the whole Irish brigade charge! to you I commend its conduct. Where Dillon's regiment leads the rest will follow. The cavalry has made no impression yet; let the Irish brigade show an example!'

"'It shall be done, Marshal!' said Dillon, touching his hat, and turning his horse.

"'To victory!' cried Saxe, emphatically.

"'Or Death!' cried Dillon, solemnly, kissing the cross of his sword, and plunging the rowels in his horse's side, that swiftly he might do his bidding, and that the Irish brigade might first have the honour of changing the fortune of the day.

“Galloping along the front of their line, where the brigade stood impatient for the order to advance, Dillon gave a word that made every man clench his teeth, firmly plunge his foot deep in the stirrup, and grip his sword for vengeance; for the word that Dillon gave was talismanic as others that have been memorable; he shouted, as he rode along, ‘*Remember Limerick!*’ and then, wheeling round, and placing himself at the head of his own regiment, to whom the honour of leading was given, he gave the word to charge; and down swept the whole brigade, terrible as a thunderbolt, for the hitherto unbroken column of Cumberland was crushed under the fearful charge, the very earth trembled beneath that horrible rush of horse. Dillon was amongst the first to fall; he received a mortal wound from the steady and well-directed fire of the English column, and, as he was struck, he knew his presentiment was fulfilled; but he lived long enough to know also he completed his prophecy of a glorious charge; plunging his spurs into his fiery horse, he jumped into the forest of bayonets, and, laying about him gallantly, he saw the English column broken, and fell, fighting, amidst a heap of slain. The day was won; the column could no longer resist; but, with the indomitable spirit of Englishmen, they still turned their faces to the foe, and retired without confusion; *they lost the field with honour*, and, in the midst of defeat, it was some satisfaction to know it was the bold islanders of their own seas who carried the victory against them. It was no *foreigner* before whom they yielded. The thought *was* bitter that they themselves had disbanded a strength so mighty; but they took consolation in a strange land in the thought that it was only their *own right arm* could deal a blow so heavy. Thanks be to God, these unnatural days are past, and the unholy laws that made them so are expunged. In little more than sixty years after, and not fifty miles from that very spot, Irish valour helped to win victory on the side of England; for, at Waterloo, Erin gave to Albion, not only her fiery columns, but her unconquered chieftain.”

That Irish brigade is the deuce, certainly. When once it appears, the consequences are obvious. No mortal can

stand against it. Why does not some military Hibernian write the history of this redoubtable legion.

There is something touching in these legends of the prowess of the exile in his banishment, and no doubt it could be shown that where the French did not happen to have the uppermost in their contest with the Saxon, it was because their allies were engaged elsewhere, and not present in the field to *Fág an Bealach*, as Mr. Lover writes it, to “clear the way;” on which subject he writes a song, which, he says, “at least all Ireland will heartily digest.”

*“Fág an Bealach*

“FILL the cup, my brothers,  
     To pledge a toast,  
 Which, beyond all others,  
     We prize the most:  
 As yet 'tis but a notion  
     We dare not name;  
 But soon o'er land or ocean  
     'Twill fly with fame!  
 Then give the game before us  
     One view holla,  
 Hip! hurra! in chorus,  
     *Fág an Bealach!*

“We our hearts can fling, boys,  
     O'er this notion,  
 As the sea-bird's wing, boys,  
     Dips the ocean.  
 'Tis too deep for words, boys,  
     The thought we know—  
 So, like the ocean bird, boys,  
     We touch and go:

For dangers deep surrounding,  
Our hopes might swallow ;  
So through the tempest bounding,  
Fāg an Bealach !

“ This thought with glory rife, boys,  
Did brooding dwell,  
Till time did give it life, boys,  
To break the shell :  
'Tis in our hearts yet lying,  
An unfledged thing ;  
But soon, an eaglet flying,  
'Twill take the wing !  
For 'tis no timeling frail, boys—  
No summer swallow—  
'Twill live through winter's gale, boys.  
Fāg an Bealach !

“ Lawyers may indict us  
By crooked laws,  
Soldiers strive to fright us  
From country's cause ;  
But we will sustain it  
Living—dying—  
Point of law or bay'net  
Still defying !  
Let their parchment rattle—  
Drums are hollow,  
So is lawyer's prattle—  
Fāg an Bealach !

“ Better early graves, boys,  
Dark locks gory,  
Than bow the head as slaves, boys,  
When they're hoary.



Fight it out we must, boys,  
Hit or miss it;  
Better *bite* the dust, boys,  
Than to *kiss* it!  
For dust to dust at last, boys,  
Death *will* swallow—  
Hark! the trumpet's blast, boys,  
Fâg an Bealach!"

Hurra! clear the course! Here comes Rory O'More thundering down with his big alpeen; his blood is up, and woe to the Saxon skull that comes in contact with the terrible fellow's oak-stick. He is in a mortal fury, that's a fact. He talks of dying as easy as of supping buttermilk; he rattles out rhymes for bayonet and car-touche-box as if they were his ordinary weapons; he is a sea-bird, and then an eagle breaking his shell, and previously a huntsman—anything for his country! "Your sowl!" how I see the Saxons flying before Rory and his wild huntsmen, as the other foul animals did before St. Patrick!

It is a good rattling lyric, to be sure. But is it well sung by *you*, O Samuel Lover? Are *you*, too, turning rebel, and shouting out songs of hatred against the Saxon? You, whose gentle and kindly muse never breathed anything but peace and goodwill as yet: you whose name did seem to indicate your nature; the happy discoverer of the four-leaved shamrock, and of that blessed island "where not a tear or aching heart should be found!" Leave the brawling to the politicians and the newspaper ballad-mongers. They live by it. *You* need not. The lies which they tell, and the foul hatred which they excite, and the fierce lust of blood which they preach,—leave to them. Don't let poets and men of

genius join in the brutal chorus, and lead on starving savages to murder. Or do you, after maturely deliberating the matter, mean to say, you think a rebellion a just, feasible, and useful thing for your country—the *only* feasible thing, the inevitable slaughter which it would occasion, excusable on account of the good it would do? “A song,” say you, ushering this incendiary lyric into print, “is the spawn of a poet, and, when healthy, a thing of life and feeling that should increase and multiply, and become food for the world.” And so, with this conviction of the greatness of your calling, and this knowledge of the fact that every line you write is food for mankind to profit by, you sit down calmly and laboriously in your study in London, and string together rhymes for Faug a Bolla, and reasons for treason! “All Ireland,” forsooth, is “heartily to digest” the song! A pretty morsel, truly, for all Ireland—a comfortable dinner! Blood, arsenic, blue-vitriol, Prussic acid, to wash down pikes, cannon-balls, and red-hot shot!

Murder is the meaning of this song, or what is it? Let a Saxon beseech you to hold your hand before you begin this terrible sport. Can you say, on your honour and conscience, and after living in England, that you ever met an Englishman with a heart in his Saxony-cloth surtout that was not touched by the wrongs and miseries of your country? How are these frantic denunciations of defiance and hatred, these boasts of strength and hints of murder, received in England? Do the English answer you with a hundredth part of the ferocity with which you appeal to them? Do they fling back hatred for your hatred? Do they not forget your anger in regard for your misery, and receive your mad

curses and outcries with an almost curious pitying forbearance? *Now*, at least, the wrong is not on our side, whatever in former days it may have been. And I think a poet shames his great calling, and has no more right to preach this wicked, foolish, worn-out, unchristian doctrine from *his* altar than a priest from his pulpit. No good ever came of it. *This* will never "be food for the world," be sure of that. Loving, honest men and women were never made to live upon such accursed meat. Poets least of all should recommend it; for are they not priests, too, in their way? do they not occupy a happy neutral ground, apart from the quarrels and hatred of the world,—a ground to which they should make all welcome, and where there should only be kindness and peace? . . . I see Rory O'More relents. He drops his terrific club of battle; he will spare the Sassenach this time, and leave him whole bones. Betty, take down the gentleman's stick, and make a fire with it in the kitchen, and we'll have a roaring pot of twankay.

While discussing the feast, in perfect good-humour and benevolence, let us say that the novel of "Treasure Trove" is exceedingly pleasant and lively. It has not been written without care, and a great deal of historical reading. Bating the abominable Faug a Bolla, it contains a number of pleasant, kindly, and sweet lyrics, such as the author has the secret of inventing, and of singing, and of setting to the most beautiful music; and is illustrated by a number of delicate and graceful etchings, far better than any before designed by the author.

Let us give another of his songs, which, albeit of the military sort, has the real, natural, *Lover*-like feeling about it:—

“ *The Soldier*

“ ’Twas glorious day, worth a warrior’s telling,  
Two kings had fought, and the fight was done,  
When midst the shout of victory swelling,  
A soldier fell on the field he won.  
He thought of kings and of royal quarrels,  
And thought of glory without a smile;  
For what had he to do with laurels?  
He was only one of the rank and file.  
But he pulled out his little *cruiskeen*,  
And drank to his pretty *colleen*:  
‘ Oh! darling!’ says he, ‘ when I die  
You won’t be a widow—for why?—  
Ah! you never would have me, *vourneen*.’

“ A raven tress from his bosom taking,  
That now was stained with his life-stream shed;  
A fervent prayer o’er that ringlet making,  
He blessings sought on the loved one’s head.  
And visions fair of his native mountains  
Arose, enchanting his fading sight;  
Their emerald valleys and crystal fountains  
Were never shining more green and bright;  
And grasping his little *cruiskeen*,  
He pledged the dear island of green;—  
‘ Though far from thy valleys I die,  
Dearest isle, to my heart thou art nigh,  
As though absent I never had been.’

“ A tear now fell—for as life was sinking,  
The pride that guarded his manly eye  
Was weaker grown, and his last fond thinking  
Brought heaven and home, and his true love nigh.

But, with the fire of his gallant nation,  
 He scorn'd surrender without a blow!  
 He made with death capitulation,  
 And with warlike honours he still would go;  
 For, draining his little *cruiskeen*,  
 He drank to his cruel *colleen*,  
 To the emerald land of his birth—  
 And lifeless he sank to the earth,  
 Brave a soldier as ever was seen!”

Here is the commencement of another lyric:—

“O remember this life is but dark and brief;  
 There are sorrows, and tears, and despair for all,  
 And hope and joy are as leaves that fall.  
 Then pluck the beauteous and fragrant leaf  
 Before the autumn of pain and grief!

“There are hopes and smiles with their starry rays,—  
 O press them tenderly to thy heart!  
 They will not return when they once depart!  
 Rejoice in the radiant and joyous days  
 Though the light, though the glee but a moment stays!”

But these pretty, wild, fantastical lines are not from “Treasure Trove.” They come from another volume bound in yellow; another monthly tale, from another bard who “lisps in numbers,” and has produced a story called the “Miser’s Son.”<sup>1</sup>

The “Miser’s Son” (no relation to the “Miser’s Daughter”) is evidently the work of a very young hand. It, too, is a stirring story of love and war; and the Pretender is once more in the field of fiction. The writer aims, too, at sentiment and thoughtfulness, and writes

<sup>1</sup> *The Miser’s Son: a Tale.* London: Thompson, James  
 Street, Gray’s Inn Lane.

sometimes wisely, sometimes poetically, and often (must it be said?) bombastically and absurdly. But it is good to find a writer nowadays (whether it be profitable for himself is another question) who takes the trouble to think at all. Reflection is not the ordinary quality of novels, whereof it seems to be the writer's maxim to give the reader and himself no trouble of thinking at all, but rather to lull the mind into a genial doze and forgetfulness. For this wholesome and complete vacuity I would recommend—<sup>1</sup>

And now we come to the "Burgomaster of Berlin,"<sup>2</sup> from the German of Willebald Alexis, which has been admirably translated by W. A. G. It is a somewhat hard matter to peruse these three great volumes; above all, the commencement is difficult. The type is close; the German names very outlandish and hard to pronounce; the action of the novel rather confused and dilatory. But as soon as the reader grows accustomed to the names and the style, he will find much to interest him in the volumes, and a most curious and careful picture of German life in the fifteenth century exhibited to him. German burghers, with their quarrels and carouses; German princes, for whom the author has a very German respect; German junkers and knights gallantly robbing on the highway. The whole of that strange, wild, forgotten German life of the middle ages is here resuscitated for him with true German industry, and no small share of humour. There are proverbs enough in the book to stock a dozen High-Dutch Sanchos with wisdom; and you feel, after reading through the volumes,

<sup>1</sup> Here our correspondent's manuscript is quite illegible.

<sup>2</sup> *The Burgomaster of Berlin*. From the German of Willebald Alexis. 3 vols. London: Saunders & Otley.



glad to have perused them, and not a little glad that the work is done. It is like a heavy book of travels; but it carries the reader into quite a new country, and familiarises him with new images, personages, ideas.

And now there is but one book left in the box, the smallest one, but oh! how much the best of all. It is the work of the master of all the English humourists now alive; the young man who came and took his place calmly at the head of the whole tribe, and who has kept it. Think of all we owe Mr. Dickens since those half-dozen years, the store of happy hours that he has made us pass, the kindly and pleasant companions whom he has introduced to us; the harmless laughter, the generous wit, the frank, manly, human love which he has taught us to feel! Every month of those years has brought us some kind token from this delightful genius. His books may have lost in art, perhaps, but could we afford to wait? Since the days when the *Spectator* was produced by a man of kindred mind and temper, what books have appeared that have taken so affectionate a hold of the English public as these? They have made millions of rich and poor happy; they might have been locked up for nine years, doubtless, and pruned here and there and improved (which I doubt), but where would have been the reader's benefit all this time, while the author was elaborating his performance? Would the communion between the writer and the public have been what it is now—something continual, confidential, something like personal affection? I do not know whether these stories are written for future ages: many sage critics doubt on this head. There are always such conjurers to tell literary fortunes; and, to my certain knowledge, Boz, according to them, has been sinking regularly

these six years. I doubt about that mysterious writing for futurity which certain big-wigs prescribe. Snarl has a chance, certainly. His works, which have not been read in this age, *may* be read in future; but the receipt for that sort of writing has never as yet been clearly ascertained. Shakspeare did not write for futurity; he wrote his plays for the same purpose which inspires the pen of Alfred Bunn, Esquire, viz. to fill his Theatre Royal. And yet we read Shakspeare now. Le Sage and Fielding wrote for their public; and though the great Doctor Johnson put his peevish protest against the fame of the latter, and voted him "a dull dog, sir,—a low fellow," yet somehow Harry Fielding has survived in spite of the critic, and Parson Adams is at this minute as real a character, as much loved by us as the old Doctor himself. What a noble divine power this of genius is, which, passing from the poet into his reader's soul, mingles with it, and there engenders, as it were, real creatures, which is as strong as history, which creates beings that take their place by nature's own. All that we know of Don Quixote or Louis XIV. we got to know in the same way—out of a book. I declare I love Sir Roger de Coverley quite as much as Izaak Walton, and have just as clear a consciousness of the looks, voice, habit, and manner of being of the one as of the other.

And so with regard to this question of futurity; if any benevolent being of the present age is imbued with a yearning desire to know what his great-great-grandchild will think of this or that author—of Mr. Dickens especially, whose claims to fame have raised the question—the only way to settle it is by the ordinary historic method. Did not your great-great-grandfather love and delight in Don Quixote and Sancho Panza? Have

they lost their vitality by their age? Don't they move laughter and awaken affection now as three hundred years ago? And so with Don Pickwick and Sancho Weller, if their gentle humours, and kindly wit, and hearty benevolent natures, touch us and convince us, as it were, now, why should they not exist for our children as well as for us, and make the twenty-fifth century happy, as they have the nineteenth? Let Snarl console himself, then, as to the future.

As for the "Christmas Carol,"<sup>1</sup> or any other book of a like nature which the public takes upon itself to criticise, the individual critic had quite best hold his peace. One remembers what Bonaparte replied to some Austrian critics, of much correctness and acumen, who doubted about acknowledging the French Republic. I do not mean that the "Christmas Carol" is quite as brilliant or self-evident as the sun at noonday; but it is so spread over England by this time, that no sceptic, no *Fraser's Magazine*,—no, not even the godlike and ancient *Quarterly* itself (venerable, Saturnian, big-wigged dynasty!) could review it down. "Unhappy people! deluded race!" one hears the cauliflowered god exclaim, mournfully shaking the powder out of his ambrosial curls, "What strange new folly is this? What new deity do ye worship? Know ye what ye do? Know ye that your new idol hath little Latin and less Greek? Know ye that he has never tasted the birch of Eton, nor trodden the flags of Carfax, nor paced the academic flats of Trumpington? Know ye that in mathematics, or logics, this wretched ignoramus is not fit to hold a candle to a wooden spoon? See ye not how, from describing

<sup>1</sup> *A Christmas Carol in Prose; being a Ghost Story of Christmas.* By Charles Dickens. With Illustrations by John Leech. London: Chapman & Hall. 1843.

low humours, he now, forsooth, will attempt the sublime? Discern ye not his faults of taste, his deplorable propensity to write blank verse? Come back to your ancient, venerable, and natural instructors. Leave this new, low, and intoxicating draught at which ye rush, and let us lead you back to the old wells of classic lore. Come and repose with us there. We are your gods; we are the ancient oracles, and no mistake. Come listen to us once more, and we will sing to you the mystic numbers of *As in presenti* under the arches of the *Pons Asinorum*." But the children of the present generation hear not; for they reply, "Rush to the Strand! and purchase five thousand more copies of the 'Christmas Carol.'"

In fact, one might as well detail the plot of the "Merry Wives of Windsor," or "Robinson Crusoe," as recapitulate here the adventures of Scrooge the miser, and his Christmas conversion. I am not sure that the allegory is a very complete one, and protest, with the classics, against the use of blank verse in prose; but here all objections stop. Who can listen to objections regarding such a book as this? It seems to me a national benefit, and to every man or woman who reads it a personal kindness. The last two people I heard speak of it were women; neither knew the other, or the author, and both said, by way of criticism, "God bless him!" A Scotch philosopher, who nationally does not keep Christmas Day, on reading the book, sent out for a turkey, and asked two friends to dine—this is a fact! Many men were known to sit down after perusing it, and write off letters to their friends, not about business, but out of their fulness of heart, and to wish old acquaintances a happy Christmas. Had the book appeared a fortnight earlier, all the prize cattle would have been gobbled up

in pure love and friendship, Epping denuded of sausages, and not a turkey left in Norfolk. His Royal Highness's fat stock would have fetched unheard-of prices, and Alderman Bannister would have been tired of slaying. But there is a Christmas for 1844, too; the book will be as early then as now, and so let speculators look out.

As for TINY TIM, there is a certain passage in the book regarding that young gentleman, about which a man should hardly venture to speak in print or in public, any more than he would of any other affections of his private heart. There is not a reader in England but that little creature will be a bond of union between the author and him; and he will say of Charles Dickens, as the woman just now, "GOD BLESS HIM!" What a feeling is this for a writer to be able to inspire, and what a reward to reap!

(*Fraser's Magazine*, February 1844.)

## A NEW SPIRIT OF THE AGE.<sup>1</sup>

THERE is an easy candour about Mr. Horne which ought to encourage all persons to deal with him with similar sincerity. He appears to us to be generous, honest, in the main good-humoured (for in the only instance in which his spleen is shown in the two volumes of the "New Spirit of the Age," it is pardonable, on account of a sort of clumsy sincerity), and he admires rightly, and not mean persons nor qualities. But having awarded the "New Spirit of the Age" praise so far, the critic finds himself at a loss for further subjects of commendation, nay, may feel himself called upon to elevate his voice in tones akin to reproof. For it is not only necessary that a man should be a perfectly honest and well-meaning individual, but that he should have something novel, or striking, or witty, or profound, to make his works agreeable or useful to the world. Thus to say that "Shakspeare is a great poet," that "hot roast beef is an excellent food for man, and may be advantageously eaten cold the next day," that "two multiplied by three equals six," that "her Majesty Queen Anne has ceased to exist," is to advance what is perfectly just and reasonable; but other thinkers have attained the same knowledge of facts and history, and, coinciding perfectly with every one of the propositions, may not care to have them

<sup>1</sup> *A New Spirit of the Age.* Edited by R. H. Horne.  
London: Smith & Elder.



discussed in print. A number of such undeniable verities are gravely discussed in the two portly volumes entitled the "New Spirit of the Age." Why the "New Spirit"? Is the work offered as a successor to Hazlitt's book, which bore (without the epithet) the same title? The author of the "Spirit of the Age" was one of the keenest and brightest critics that ever lived. With partialities and prejudices innumerable, he had a wit so keen, a sensibility so exquisite, an appreciation of humour, or pathos, or even of the greatest art, so lively, quick, and cultivated, that it was always good to know what were the impressions made by books, or men, or pictures on such a mind; and that, as there were not probably a dozen men in England with powers so varied all the rest of the world might be rejoiced to listen to the opinions of this accomplished critic. He was of so different a caste to the people who gave authority in his day—the pompous big-wigs and schoolmen, who never could pardon him his familiarity of manner, so unlike their own—his popular, too popular, habits and sympathies, so much beneath their dignity—his loose disorderly education, gathered here and there at bookstalls or picture galleries, where he laboured a penniless student, in lonely journeys over Europe, tramped on foot (and not made according to the fashion of the regular critics of the day, by the side of a young nobleman in a postchaise), in every school of knowledge, from Saint Peter's at Rome to Saint Giles's in London. In all his modes of life and thought he was so different from the established authorities, with their degrees and white neckcloths, that they hooted the man down with all the power of their lungs, and disdained to hear truth that came from such a ragged philosopher.

We do not believe that Mr. Horne has inherited any portion of the stained travel-worn old mantle which Hazlitt left behind him. He is enveloped in a good stout suit of undeniable Bow-bell cut, rather more splendid in the way of decoration than is usual out of the district; but it is the wear of an honest, portly, good-humoured man. Under the fine waistcoat there beats a kindly heart, and in the pocket there is a hand that has a warm grasp for a friend, and a welcome twopence for the poor.

To drop this tailor's metaphor (which will not be quarrelled with by those who remember that Mr. Carlyle has written a volume upon it), we will briefly say, that beyond the qualifications of justice and good-humour, we cannot see that Mr. Horne has any right to assume the critical office. In the old "Spirit of the Age," you cannot read a page that does not contain something startling, brilliant—some strange paradox, or some bright dazzling truth. Be the opinion right or wrong, the reader's mind is always set a-thinking—amazed, if not by the novelty or justness of the thoughts, by their novelty and daring. There are no such rays started from the lantern of Horne. There are words—such a cornucopia of them as the world has few examples of; but the thoughts are scarce in the midst of this plentifulness, the opinions for the most part perfectly irreproachable, and the *ennui* caused by their utterance profound.

The "Spirit of the Age" gives us pictures of a considerable number of the foremost literary characters of the day. It is to be followed, should the design of the projectors be carried out, "by the political spirit of the age, the scientific spirit of the age, the artistical spirit of the age, and the historical, biographical, and critical spirit of the age," nay, an infantile spirit of the age is

also hinted at as a dreadful possibility. The matter is serious, as will be seen. Only give Mr. Horne encouragement to the task, and he will go and do it. He never doubts about anything. He would write the dancing spirit of the age, or the haberdashing spirit of the age, with as little hesitation, and give you a dissertation upon bombazines, or a disquisition on the true principles of the fandango. In the interest of the nation, people ought to speak, and beg him to be quiet. Now is the time to entreat him to hold his hand, otherwise all ranks and classes in the empire, from Doctor Wiseman to Fanny Elssler, may find themselves caught, their bodies and souls turned inside out, so to speak, by this frightful observer, and consigned to posterity in red calico. For the sake of the public, we say, stop; we go down on our knees, like Lord Brougham, and say so.

Mr. Horne has received assistance in his task from "several eminent individuals," but their names are not; and as the editor says, with a becoming simplicity, that he deliberated with himself "a good half-hour" as to "whether he should try to please everybody," and determined, after the conclusion of that tremendous cogitation, to try and please only one, viz. himself, he stands the sponsor of the eminent individuals who remain in the shade, and we trust heartily that his satisfaction is complete.

From the tone of the volumes it would seem so. There is not the least pride about the author, who only delivers his opinions for what they will fetch, saying to the public, "Take your change out of that, I believe it to be pure gold;" nor will he be angry, he says, if any sceptic should doubt the authenticity of the bullion. This calm faith is a quality possessed only by the very highest souls.

The calm genius glances over the entire field of English literature; from Doctor Pusey to *Punch* nothing escapes the searching inevitable inquiry. He weighs all claims in the balance of his intelligence, and metes to each his due. Hazlitt used sometimes to be angry; Horne never is. Twice in the course of his lectures he lays "an iron hand," as he calls it (perhaps leaden would have been the better epithet; but Mr. Horne is, as we have said, a judge of his own metal), upon unlucky offenders; but it is in the discharge of his moral duties, and his pleasure, clearly, is to preach rather than to punish. Indeed, whatever may be thought with regard to the quality of the doctrine, all must agree that the preacher is a kindly soul, and would hurt no man alive.

We cannot invite the reader to discuss all the opinions contained in the "Spirit," but we may glance at a couple of the most elaborate (though not the best) notices to be found in the volume, the first of which thus opens with the author's opinion upon—what shall we say?—upon things in general:—

"If an extensive experience and knowledge of the world be certain in most cases to render a man suspicious, full of doubts and incredulities, equally certain is it that with other men such experience and such knowledge exercise this influence at rare intervals only, or in a far less degree; while in some respects the influence acts in a directly opposite way, and the extraordinary things they have seen or suffered cause them to be very credulous and of open-armed faith to embrace strange novelties. They are not startled at the sound of fresh wonders in the moral or physical world—they laugh at no feasible theory, and can see truth through the refractions of paradox and contradictory extremes. They *know* that there are more things in heaven and on the earth than in 'your philosophy.' They observe the fables and the vis-

ions of one age become the facts and practices of a succeeding age—perhaps even of a few years after their first announcement, and before the world has done laughing: they are slow to declare any character of action to be unnatural, having so often witnessed some of the extreme lights and shadows which flit upon the outskirts of nature's capacious circle, and have perhaps themselves been made to feel the bitter reality of various classes of anomaly previously unaccountable, if not incredible. They have discovered that in matters of practical conduct a greater blunder cannot be made than to 'judge others by yourself,' or what you think, feel, and fancy of yourself. But having found out that the world is not 'all alike,' though like enough for the charities of real life, they identify themselves with other individualities, then search within for every actual and imaginary resemblance to the great majority of their fellow-creatures, which may give them a more intimate knowledge of aggregate nature, and thus enlarge the bounds of unexclusive sympathy.

"To men of this genial habit and maturity of mind, if also they have an observing eye for externals, there is usually a very tardy admission of the alleged madness of a picture of scenery, or the supposed grossness of a caricature of the human countenance. The traveller and the voyager, who has, moreover, an eye for art, has often seen enough to convince him that the genius of Turner and Martin has its foundation not only in elemental but in actual truth; nor could such an observer go into any large concourse of people (especially the poorer classes, where the unsuppressed character has been allowed to rise completely to the surface) without seeing several faces which, by the addition of the vices of social man, might cause many a dumb animal to feel indignant at the undoubtedly deterioriated resemblance. The curse of evil circumstances acting upon the 'third and fourth generation,' when added to the 'sins of the fathers,' can and does turn the lost face of humanity into something worse than brutish. As with the face, so it is with the character of mankind; nothing can be too lofty, too noble, too lovely to be natural; nor can anything be too vicious, too brutalised, too mean, or too ridiculous.



It is observable, however, that there are many degrees and fine shades in these frequent degradations of man to the mere animal. Occasionally they are no degradation, but rather an advantage, as a falcon eye, or a lion brow, will strikingly attest. But more generally the effect is either gravely humorous or grotesquely comic; and in these cases the dumb original is not complimented. For you may see a man with a bull's forehead or neck and a mean grovelling countenance (while that of the bull is physically grand and high-purposed), and the dog, the sheep, the bird, and the ape, in all their varieties, are often seen with such admixtures as are really no advantage. Several times in an individual's life he may meet in the actual world with most of the best and worst kind of faces and characters of the world of fiction. It is true that there are not to be found a whole tribe of Quilps and Quasimodos (you would not *wish* it); but once in the life of the student of character he may have a glimpse of just such a creature; and that, methinks, were quite familiar proof both for nature and art. Those who have exclusively portrayed the pure ideal in grandeur or beauty, and those who have exclusively or chiefly portrayed monstrosities and absurdities, have been recluse men, who drew with an inward eye, and copied from their imaginations; and the men who have given us the largest amount of truth under the greatest varieties of forms, have always been those who went abroad into the world in all its ways; and in the works of such men will always be found those touches of nature which can only be copied at first hand, and the extremes of which originalities are never unnaturally exceeded. There are no caricatures in the portraits of Hogarth, nor are there any in those of Dickens. The most striking thing in both is their apparently inexhaustible variety and truth of character."

The above sentence may be put down as thus:—Extensive knowledge of the world makes some men incredulous, some men less incredulous, some men exceedingly credulous. These latter, taking experience and history into account, end by being astonished at nothing. They



have remarked "the lights and shadows flitting in the outskirts of nature's capacious circle" so as to make themselves aware of "the bitter reality of various classes of anomaly." They then find that they must not judge of others by themselves; they then identify themselves with other individualities, and they then plunge into a process entirely undescribable, in which they search within for an actual and imaginary resemblance to the majority of their fellow-creatures, a more intimate knowledge of aggregate nature by which "they enlarge the bounds of their sympathy."

If these people have an eye for externals, they will scarce allow that any picture is mad, or the grossness of any caricature; and, as regards the latter, they will see in the poorer classes such faces, resembling animals, as might make the animals themselves ashamed of the human types. In faces, or souls, there is nothing too hideous on the one side, or too pure on the other. (Then follow further illustrations of the fact by which apes, sheep, birds, and high-purposed bulls are made to be ashamed of their likenesses among men.) All these points are to be observed by the man of genius—Hogarth and Dickens are men of genius—therefore there is no distortion in the works of Hogarth and Dickens.

What does all this mean, letting alone the big words?—letting alone "the lights and shadows flitting on the outskirts of nature's circle," the process of searching within for the imaginary resemblances with mankind, the distinction between "actual and elementary truth," the indignation of the dumb animals, the physical high-purpose of the bull's head? It means, as we take it, that there are amazing varieties in nature: that what seems monstrous and absurd is often natural; that Dickens and

Hogarth have observed many of these extremes, and that there are no caricatures in their portraits. After a wind and war of words exploding incoherently over five pages, you get an assertion that "there are more things in heaven and earth than are dreamed of in our philosophy," an assertion that men are like animals in features, which is of similar novelty, and an assertion that Dickens and Hogarth do not caricature, which anybody may believe or disbelieve at pleasure.

Bating the confusion of metaphors, this is all very well meaning; but well meaning is not enough for the "Spirit of the Age." Men cannot go on in this way, unwrapping little stale truths from the midst of such enormous envelopes as these. We have no time for such labour: we have the debates to read, Lord Brougham up every night, the league and anti-league meetings, and private business to attend to. Ah, Mr. Horne, why did you take Hazlitt's name in vain?

Having brought Mr. Dickens and Hogarth together, the "Spirit of the Age" proceeds to say that both are moral comic artists, and that they are alike; then, to show that they are unlike, or, in other words, that Hogarth is Hogarth after all, and Dickens Dickens; he notices with just approval the kindly spirit which animates both—the peeps of love and sweetness which we have in their darkest scenes. He discovers Mr. Dickens's propensity to animate inanimate objects, and make nature bear witness to the ludicrous or the tragic moral in the author's mind. He shows also Mr. Dickens's manner of writing rhythmical prose, and takes the pains to set out some passages in blank verse, of different metres, for the reader's benefit. Has not everyone with a fair share of brains made the same discoveries long ago? and was

there a necessity to propound them now, any more than to declare that apple-pie is good, and Queen Elizabeth no more?

The second volume of the series opens with a fine portrait of Mr. Tennyson, and much hearty and just approbation on the writer's part of the merits of that great poet. These just remarks are prefaced by such stuff as this:—

“The poetic fire is one simple and intense element in human nature; it has its source in the divine mysteries of our existence; it develops with the first abstract delight of childhood, the first youthful aspiration towards something beyond our mortal reach; and eventually becomes the master passion of those who are possessed with it in the highest degree, and the most ennobling and refining influence that can be exercised upon the passions of others. At times, and in various degrees, all are open to the influence of the poetic element. Its objects are palpable to the external senses, in proportion as individual perception and sensibility have been habituated to contemplate them with interest and delight; and palpable to the imagination in proportion as an individual possesses this faculty, and has habituated it to ideal subjects and profoundly sympathetic reflections. If there be a third condition of its presence, it must be that of a certain consciousness of dreamy glories in the soul, with vague emotions, aimless impulses, and prophetic sensations, which may be said to tremble on the extreme verge of the fermenting source of that poetic fire, by which the life of humanity is purified and adorned. The first and second of these two conditions must be clear to all; the last will not receive so general an admission, and perhaps may not be so intelligible to everybody as could be wished. We thus arrive at the conclusion that the poetic element, though simple and entire, has yet various forms and modifications of development according to individual nature and circumstance, and, therefore, that its loftiest or subtlest manifestations are not equally

apparent to the average mass of human intelligence. He, then, who can give a form and expression to these lofty or these subtle manifestations, in a way that shall be the most intelligible to the majority, is he who best accomplishes the mission of a poet."

It is the speech we, however, before quoted, spoken in different words; for our lecturer, before entering on his subject, seems to be partial to prefacing it by a general roar, to call the attention of the audience. But what have we here? "The poetic fire is one simple and intense element of our nature." What does this mean—this simple and intense element? Suppose he had begun by saying that the poetic genius was a subtle and complex essence distilled from the innumerable conduits which lead from the alembic of the brain. We should have been just as wise, should have had just as much notion of the fluid as of the fire, and the deductions might have been continued. Some men have more poetic fire, some less; in some it is strong, in some vague—which we take to be the meaning of the big words. The assertion which follows we gladly admit, that Mr. Tennyson is a poet of the highest class, and one "whose writings may be considered as peculiarly lucid to all competent understandings that have cultivated a love for poetry." In this pompous way our author will talk. We do not here quarrel with the sentiment—which is, that the best judges of poetry think Mr. Tennyson a good poet—but with the manner of expressing it, the persevering flatulence of words. Mr. Horne then turns away to speak of Keats. Like Tennyson, and yet unlike, and, with a true and honest admiration for the genius of both (for, as we have said before, Mr. Horne's admirations appear to us to be well placed, and his sympathies generous and noble), he begins to

characterise the poet, as if impelled by his usual afflatus. He is tumbling about among the "essences" and "elements" forthwith. "He has painted the inner and essential life of the gods;" "his imagination identified itself with the essence of things;" "his influence has been spiritual in its ideality;" and, profiting by his example, "kindred spirits will recognise the voice from other spheres, into their own hearts, and to work out the purpose of their souls." As for Tennyson, "the art *stands* up in his poems self-proclaimed, and not any mere modification of thought and language, but the operation of a separate and definite power in the human faculties." "He has the most wonderful command of language, without having recourse to exotic terminologies." Certain of "his heroines are transcendentalisms of the senses, examples of the Homeric εἰδωλα, or rather descendants of the εἰδωλα, lovely *underbodies*, which no German critic would hesitate to take to his visionary arms." But we, says the "Spirit of the Age," are such a people for "beef" !

Well, why not? Beef is better than this—beef is better than the wind—better, nay, more poetical, than exotic terminologies; the "underbody" of the sirloin is better than the descendants of the Greek εἰδωλον whom German philosophers are in the habit of hugging. Above all, the practisers of βρολατρεία call their god by his name of Beef. It would be just as easy as not, to call it an element or an eon; to call soup an essence, or a round of beef a circle of the gods, or cabbage a green horticultural emanation, which commingled with concoct particles of the animal which the Egyptians worship, what Brahmins adore, and whose form once Zeus assumed, is denominated in the Anglo-Saxon vocabu-



lary, bubble-and-squeak; but it is best not to seek after exotic terminologies, and so the beef-eaters say bubble-and-squeak at once. This bull-baiting is ungrateful and unnatural. Let not the noble animal die gored to death, and by a Horne.

For a great deal of benefit has the author of the "Spirit of the Age" had from the despised quadruped. He is "morally high-purposed," as he says bullocks are physically. He is never ungenerous or unmanly; his sympathies are honourable and well placed; and he tells the truth as far as he knows it. So as he deals with others ought he to be done by; and as in these volumes he has not hesitated to lay hold of an amusing poet, and worry his harmless phantasies as if they were the gravest and deepest crimes; and as he has taken to himself the title formerly adopted by the most brilliant of critics, and as he has no business to be left in possession of that dignity of spirit of the age; and as he mistakes words for meanings, and can see no further into millstones than other folk, so let the critic, imitating his words to the unlucky wag in question, lay a friendly hand on his shoulder, and say, yawning, "Friend, a great deal too much of this."

(*Morning Chronicle*, April 2, 1844.)



## BARMECIDE BANQUETS, WITH JOSEPH BREGION AND ANNE MILLER

GEORGE SAVAGE FITZ-BOODLE, ESQUIRE, TO THE REVER-  
END LIONEL GASTER, FELLOW AND TUTOR OF  
SAINT BONIFACE COLLEGE, OXON

PALL MALL: *October 25, 1845.*

MY DEAR LIONEL,—There is a comfort to think, that however other works and masterpieces bearing my humble name have been received by the public, namely, with what I cannot but think (and future ages will, I have no doubt, pronounce) to be unmerited obloquy and inattention, the present article, at least, which I address to you through the public prints, will be read by every one of the numerous readers of this Magazine. What a quantity of writings by the same hand have you, my dear friend, pored over! How much delicate wit, profound philosophy (lurking hid under harlequin's black mask and spangled jacket, nay, under clown's white lead and grinning vermilion),—how many quiet wells of deep gushing pathos, have you failed to remark as you hurried through those modest pages, for which the author himself here makes an apology, not that I quarrel with my lot, or rebel against that meanest of all martyrdoms, indifference, with which a callous age has visited me—not that I complain because I am not appreciated by the present century—no, no!—he who lives at this time ought to know it better than to be

vexed by its treatment of him—he who pines because Smith or Snooks doesn't appreciate him, has a poor puny vein of endurance, and pays those two personages too much honour.

Pardon, dear Lionel, the egotism of the above little disquisition. If (as undoubtedly is the case) Fitz-Boodle is a *grande âme inconnue*, a *génie incompris*, you cannot say that I complain—I don't push cries of distress like my friend Sir Lytton—if I am a martyr, who ever saw me out of temper? I lie smiling on my rack or gridiron, causing every now and then an emotion of pity in the bystanders at my angelic good-humour. I bear the kicks of the world with smiling meekness, as Napoleon used to say Talleyrand could; no one could tell from the jolly and contented expression of my face what severe agonies were felt—what torturous indignities were inflicted elsewhere.

I think about my own exceedingly select class of readers with a rueful modesty, when I recollect how much more lucky other authors are. Here, for instance, I say to myself, looking upon the neat, trim, tight, little, handsome book, signed by Joseph Bregon and Anne Miller, "Here is a book whereof the public will infallibly purchase thousands. Maidens and matrons will read and understand it. Smith will buy it and present it to his lady; Snooks will fully enter into the merit of it, and recommend its perusal to his housekeeper. Nor will it be merely enjoyed by these worthy humdrum people, but men of learning and genius will find subject of interest and delectation in it. I dare say it will find a place in bishops' libraries, or on the bookshelves of men of science, or on the tables of poets and painters; for it is suited to the dullest and the highest intelligence." And where

is the fool or the man of genius that is insensible to the charms of a good dinner? I myself have been so much amused and instructed by the reading of the "Practical Cook" that I have purchased, out of my own pocket, several copies for distribution among my friends. Everybody can understand it and get benefit by it. You, not the least among the number, my reverend and excellent friend; for though your mornings are passed in the study of the heathen classics, or over your favourite tomes of patristic lore—though of forenoons you astonish lecture-rooms with your learning, and choose to awe delighted undergraduates,—yet I know that an hour comes daily when the sage feels that he is a man, when the reverend expounder of Austin and Chrysostom forsakes his study table for another, which is spread in the common-room, whereon, by the cheerful glimmer of wax-tapers, your eye rests complacently upon crystal flasks mantling with the red juices of France and Portugal, and glittering silver dishes, smoking with viands prepared by your excellent college cook.

Do you remember the week I once passed at Saint Boniface College, honoured to be your guest and that of the society? I have dined in many countries of Europe and Asia since then—I have feasted with aldermen, and made one at Soyer's house-dinners—I have eaten the produce of Borel's larder, and drunk Clos-Vougeot at the "Trois Frères"—I have discussed the wine of Capri, and know the difference of the flavour of the oysters of Poldoodie and the Lucrine Lake—I have examined bouillabaisse at Marseilles and pilaff at Constantinople—I have consorted with epicures of all ages and nations,—but I never saw men who relished a dinner better than the learned fellows of Saint Boniface! How Gaster will relish this book! I thought to myself a hun-

dred times as I revelled over the pages of Anne Miller and Joseph Bregon.

I do not believe, however, that those personages, namely, Bregon, "formerly cook to Prince Rasumowski" (I knew his Highness intimately), "to Prince Nicholas Esterhazy, the Russian Ambassador at Paris, &c., and Anne Miller, cook in several English families of distinction," are the real authors of this excellent and truly "Practical Cook." A distinguished amateur of cookery and almost every other science, a man whose erudition is as varied and almost as profound as your own, a practical philosopher, who has visited every capital in Europe, their victuals noted and their wines surveyed, is, I have reason to think, the real genius under whose presiding influence Anne and Joseph have laboured. For instance, of the Portuguese and Spanish dishes here described, the invaluable collection of Turkish and Indian receipts, the Sicilian and Hungarian receipts, it is not probable that Joseph or Anne should have had much personal experience; whereas it is my firm opinion that the occult editor of the "Practical Cook" has tasted and tested every one of the two hundred and twenty-three thousand edible and potable formulæ contained in the volume. A great genius, he has a great appetite and digestion. Such are part of the gifts of genius. In my own small way, and at a single dinner at Brussels, I remember counting twenty-nine dishes of which I partook. By such a process alone, and even supposing that he did not work at breakfast or supper, a man would get through 10,480 dishes in a year, so that twenty years' perseverance (and oh how richly would that industry be repaid!) would carry you through the whole number above specified.

Such a gormandising encyclopædia was indeed

wanted, and is a treasure now that we have it complete. You may feast with any nation in the world as you turn over the pages of this delightful volume. In default of substantial banquets even imaginary ones are pleasant. I have always relished Alnaschar's dinner, off lamb and pistachio-nuts, with the jolly Barmecide, and could, with an easy and thankful heart, say grace over that light repast. What a fine, manly, wholesome sense of roast and boiled, so to speak, there is in the "Iliad"! In my mind I have often and often cut off great collops of the smoking beeves under Achilles' tent, and sat down to a jovial scrambling dinner along with Penelope's suitors at Ithaca. What appetites Ariosto's heroes have, and the reader with them! (Tasso's Armida dinners are rather theatrical in my mind, gilt pasteboard cups with nothing in them, wooden pullets and pineapples, and so forth.) In Sir Walter Scott, again, there reigns a genuine and noble feeling for victuals. Witness King James's cockaleekie, those endless admirable repasts in "Ivanhoe," especially that venison pasty in "Quentin Durward," of the flavour of which I have the most distinct notion, and to which I never sit down without appetite, nor quit unsatisfied. The very thought of these meals, as, recalling them one by one, I note them down, creates a delightful tickling and longing, and makes one quite hungry.

For these spiritual banquets of course all cookery-books are good; but this of the so-called Miller and Bregion is unrivalled. I have sent you a copy down to Oxford, and would beg you, my dear Lionel, to have it in your dressing-room. If you have been taking too many plovers' eggs, or *foie gras* patty, for breakfast, if you feel yourself a trifle heavy or incommoded after a hot luncheon, you naturally mount your cob, take a



gentle breathing for a couple of hours on the Blenheim or Bagley road, and return to dress for dinner at the last minute; still feeling that you have not got your appetite quite back, and, in spite of the exercise, that you are not altogether up to the good things of the fellows' table. In this case (which may often occur), take my advice. Instead of riding for two hours, curtail your exercise, and only trot for an hour and forty minutes. Spend these twenty minutes in your easy-chair over the "Practical Cook." Begin almost at any page. After the first few paragraphs the languor and heaviness begin to disappear. The idea of dining, which was quite disagreeable to you half-an-hour since, begins to be no longer repulsive—a new interest springs up in your breast for things edible—fancy awakens the dormant appetite, which the coarse remedy of a jolt on horseback had failed to rouse, and, as the second bell rings, you hasten down to Hall with eagerness, for you know and feel that you are hungry. For some time I had the book by my bedside, and used to read it of nights; but this is most dangerous. Twice I was obliged to get up and dress myself at two o'clock in the morning, and go out to hunt for some supper.

As you begin at the preface of the book it charms you with its philosophical tone.

"Far are we from saying that a dinner should not be a subject of morning or mid-day meditation or of luxurious desire; but in the present advanced state of civilisation, and of medical and chemical knowledge, something more than kneading, baking, stewing, and boiling are necessary in any nation pretending to civilisation. The metropolis of England exceeds Paris in extent and population: it commands a greater supply of all articles of consumption, and contains a greater number and variety of



markets, which are better supplied. We greatly surpass the French in mutton, we produce better beef, lamb, and pork, and are immeasurably superior both in the quantity and quality of our fish, our venison, and our game, yet we cannot compare, as a nation, with the higher, the middle, or the lower classes in France, in the science of preparing our daily food. The only articles of food in the quality of which the French surpass us are veal and fowl, but such is the skill and science of their cooks, that with worse mutton, worse beef, and worse lamb than ours, they produce better chops, cutlets, steaks and better made-dishes of every nature and kind whatsoever. In *fricassées*, *ragoûts*, *salmis*, *quenelles*, *purées*, *filets*, and more especially in the dressing of vegetables, our neighbours surpass us, and we see no good reason why we should not imitate them in a matter in which they are so perfect, or why their more luxurious, more varied, more palatable, and more dainty cookery, should not be introduced among the higher and middle classes to more general notice."

No Joseph Bregon, though Rasumowski's *chef*; no Anne Miller, though cook to ever so many English families of distinction, could write like this. No, no. This is not merely a practical cook, but a practical philosopher, whose pen we think we recognise, and who wishes to reconcile ourselves and our Gallic neighbours by the noble means of a good dinner. There is no blinking the matter here; no foolish vainglory and vapouring contempt of Frenchmen, such as some Britons are wont to indulge in, such as all Frenchmen endeavour to make pass for real. Scotland, they say, is the best cultivated country of Europe; and why?—because it is the most barren. Your Neapolitan peasant lolls in the sunshine all day, leaving his acres to produce spontaneous melons and volunteer grapes, with which the lazy farmer nourishes himself. Your canny Scot invents manures, rota-

tory crops, subsoil-ploughs, tile-drains, and other laborious wonders of agriculture, with which he forces reluctant Nature to be bountiful to him. And as with the fruits of the field, so it is with the beasts thereof; because we have fine mutton to our hand, we neglect cookery. *The French, who have worse mutton, worse beef, and worse lamb than ours, produce better chops, cutlets, and steaks.* This sentence should be painted up as a motto in all our kitchens. Let cooks blush when they read it. Let housekeepers meditate upon it. I am not writing in a burlesque or bantering strain. Let this truth be brought home to the bosoms of English kitchens, and the greatest good may be done.

The grand and broad principles of cookery or cookies thus settled, the authors begin to dissert upon the various branches of the noble science, regarding all of which they have to say something new, or pleasant, or noble. Just read the heads of the chapters,—what a pleasant smack and gusto they have!—

RULES NECESSARY TO BE OBSERVED BY COOKS IN THE REGULATION AND MANAGEMENT OF THEIR LARDER.

OBSERVATIONS AS TO UNDRESSED MEATS.

OBSERVATIONS ON THE KITCHEN AND ITS UTENSILS.

OBSERVATIONS ON AND DIRECTIONS FOR CARVING.

GENERAL OBSERVATIONS ON ENGLISH SOUPS AND BROTHS, AND DIRECTIONS CONCERNING THEM.

OBSERVATIONS ON MEAT IN GENERAL.

The mere titles themselves are provocative of pleasant thoughts and savoury meditations. I seize on them. I sniff them spiritually. I eye them (with the eyes of the imagination) yearningly. I have seen little penniless boys eyeing meat and puddings in cookshops so—no pleasant occupation perhaps to the hungry—but good

and wholesome for such as have dined to-day and can afford to do so to-morrow. Even after dinner, I say this book is pleasant to read and think over. I hate the graceless wretch who begins to be disgusted with eating so soon as his own appetite is satisfied. Your truly hospitable man loves to see others eating happily around him, though satiety has caused him to lay down his own knife and fork; the spectacle of a hungry fellow-creature's enjoyment gives a benevolent gormandiser pleasure. I am writing this very line after an excellent repast of three courses; and yet this mere account of an English dinner awakens in me an active interest and a manly and generous sympathy.

“*On laying out a table.*—The manner of laying out a table is nearly the same in all parts of the United Kingdom: yet there are trifling local peculiarities to which the mistress of a house must attend. A centre ornament, whether it be a *dormant*, a *plateau*, an *épergne*, or a *candelabra*, is found so convenient, and contributes so much to the good appearance of the table, that a fashionable dinner is now seldom or never set out without something of this kind.

“Utility should be the true principle of beauty, at least in affairs of the table, and, above all, in the substantial first course. A very false taste is, however, often shown in centre ornaments. Strange ill-assorted nosegays and bouquets of artificial flowers begin to droop or look faded among hot steams. Ornamental articles of family plate, carved, chased, or merely plain, can never be out of place, however old-fashioned. In desserts, richly-cut glass is ornamental. We are far, also, from proscribing the foliage and moss in which fruits are sometimes seen bedded. The sparkling imitation of frost-work, which is given to preserved fruits and other things, is also exceedingly beautiful; as are many of the trifles belonging to French and Italian confectionery.

“ Beautifully white damask, and a green cloth underneath, are indispensable.

“ In all ranks, and in every family, one important art in house-keeping is to make what remains from one day’s entertainment contribute to the elegance or plenty of the next day’s dinner. This is a principle understood by persons in the very highest ranks of society, who maintain the most splendid and expensive establishments. Vegetables, ragoûts, and soups may be re-warmed; and jellies and blanchmange remoulded, with no deterioration of their qualities. Savoury or sweet patties, croquets, rissoles, *vol-au-vents*, fritters, tartlets, &c., may be served with almost no cost, where cookery is going forward on a large scale. In the French kitchen, a numerous class of culinary preparations, called *entrées de dessert*, or made-dishes of left things, are served even at grand entertainments.

“ At dinners of any pretension, the First Course consists of soups and fish, removed by boiled poultry, ham, or tongue, roasts, stews, &c.; and of vegetables, with a few made-dishes, as ragoûts, curries, hashes, cutlets, patties, fricandeaux, &c., in as great variety as the number of dishes permits. For the Second Course, roasted poultry or game at the top and bottom, with dressed vegetables, omelets, macaroni, jellies, creams, salads, preserved fruit, and all sorts of sweet things and pastry, are employed—endeavouring to give an article of each sort, as a jelly and a cream, as will be exemplified in bills of fare which follow. This is a more common arrangement than three courses, which are attended with so much additional trouble both to the guests and servants.

“ Whether the dinner be of two or three courses, it is managed nearly in the same way. Two dishes of fish dressed in different ways—if suitable—should occupy the top and bottom; and two soups, a white and a brown, or a mild and a high-seasoned, are best disposed on each side of the centre-piece; the fish-sauces are placed between the centre-piece and the dish of fish to which each is appropriate; and this, with the decanted wines drunk during

dinner, forms the first course. When there are rare French or Rhenish wines, they are placed in the original bottles, in ornamented wine-vases, between the centre-piece and the top and bottom dishes; or if four kinds, they are ranged round the plateau. If one bottle, it is placed in a vase in the centre.

“The Second Course at a purely English dinner, when there are three, consists of roasts and stews for the top and bottom; turkey or fowls, or fricandeau, or ham garnished, or tongue, for the sides; with small made-dishes for the corners, served in covered dishes; as *palates*, currie of any kind, *ragoût* or *fricassée* of rabbits, stewed mushrooms, &c. &c.

“The Third Course consists of game, confectionery, the more delicate vegetables dressed in the French way, puddings, creams, jellies, &c.

“Caraffes, with the tumblers belonging to and placed over them, are laid at proper intervals. Where hock, champagne, &c. &c. are served, they are handed round between the courses. When the third course is cleared away, cheese, butter, a fresh salad, or sliced cucumber, are usually served; and the finger-glasses precede the dessert. At many tables, particularly in Indian houses, it is customary merely to hand quickly round a glass vessel or two filled with simple, or simply perfumed tepid water, made by the addition of a little rose or lavender water, or a home-made strained infusion of rose-leaves or lavender spikes. Into this water each guest may dip the corner of his napkin, and with this refresh his lips and the tips of his fingers.

“The Dessert, at an English table, may consist merely of two dishes of fine fruit for the top and bottom; common or dried fruits, filberts, &c., for the corners or sides, and a cake for the middle, with ice-pails in hot weather. Liqueurs are at this stage handed round; and the wines usually drunk after dinner are placed decanted on the table along with the dessert. The ice-pails and plates are removed as soon as the company finish their ice. This may be better understood by following the exact arrangement of what is considered a fashionable dinner of three courses and a dessert.”



Now what can be finer than this description of a feed? How it recalls old days and old dinners, and makes one long for the return of friends to London and the opening of the dining campaign! It is not far removed, praised be luck. Already the lawyers are coming back (and, let me tell you, some of the judges give uncommonly good dinners), railroad speculations are bringing or keeping a good number of men of fortune about town: presently we shall have Parliament, the chief good of which institution is, as I take it, that it collects in London respectable wealthy dinner-giving families; and then the glorious operations will commence again; and I hope that you, dear Lionel (on your occasional visits to London), and your humble servant and every good epicure will, six times at least in every week, realise that delightful imaginary banquet here laid out in type.

But I wish to offer a few words of respectful remonstrance and approving observation regarding the opinions delivered above. The description of the dinner, as it actually exists, we will pass over; but it is of dinners as they should be that I would speak. Some statements in the Bregion-Miller account I would question; of others I deplore that they should be true.

In the first place—as to central ornaments—have them, as handsome, as massive as you like—but be hanged to flowers! I say; and, above all, no candelabra on the table—no cross-lights; faces are not seen in the midst of the abominable cross-lights, and you don't know who is across the table. Have your lights rich and brilliant overhead, blazing on the sideboard, and gleaming hospitably from as many sconces as you please along the walls, but no lights on the table. “Roses, bouquets, moss, and foliage,” I have an utter contempt for as quite foolish ornaments, that have no right to appear in at-



mospheres composed of the fumes of ham, gravy, soup, game, lobster-sauce, &c. Away with all poetastering at dinner-parties. Though your friends Plato and Socrates crowned themselves with garlands at dinner, I have always fancied Socrates an ass for his pains. Fancy old Noddly, of your college, or your own venerable mug or mine, set off with a wreath of tulips or a garland of roses, as we ladled down the turtle-soup in your hall! The thought is ridiculous and odious. Flowers were not made to eat—away with them! I doubt even whether young unmarried ladies should be allowed to come down to dinner. They are a sort of flowers—pretty little sentimental gewgaws—what can *they* know about eating? They should only be brought down for balls, and should dine upon roast mutton in the nursery.

“Beautiful white damask and a green cloth are indispensable.” Ah, my dear Lionel, on this head I exclaim, let me see the old mahogany back again, with the crystal, and the wine quivering and gleaming in it. I am sorry for the day when the odious fashion of leaving the cloth down was brought from across the water. They leave the cloth on a French table because it is necessary to disguise it; it is often a mere set of planks on tressels, the meanness of which they disguise as they disguise the poverty of their meat. Let us see the naked mahogany; it means, I think, not only a good dinner, but *a good drink after dinner*. In houses where they leave the cloth down you know they are going to shirk their wine. And what is a dinner without a subsequent drink? A mockery—an incomplete enjoyment at least. Do you and I go out to dine that we may have the pleasure of drinking tea in the drawing-room, and hearing Miss Anne or Miss Jane sing? Fiddlededee! I can get the best singing in the

world for half-a-guinea! Do we expend money in cabs, kid-gloves, and awful waistcoats, in order to get muffins and tea? Bah! Nay, does any man of sense declare honestly that he likes ladies' conversation? I have read in novels that it was pleasant, the refinement of woman's society—the delightful influence of a female presence, and so forth; but say now, as a man of the world and an honest fellow, did you ever get any good out of women's talk? What a bore a clever woman is!—what a frightful bore a mediocre respectable woman is! And every woman who is worth anything will confess as much. There is no woman but *one* after all. But mum! I am getting away from the dinner-table; they it was who dragged me from it, and it was for parsimony's sake, and to pleasure them, that the practice of leaving on the cloth for dessert was invented.

This I honestly say as a diner-out in the world. If I accept an invitation to a house where the dessert-cloth practice is maintained (it must be, I fear, in large dinners of *apparat* now, but I mean in common *réunions* of ten or fourteen)—if I accept a dessert-cloth invitation, and a mahogany invitation subsequently comes, I fling over dessert-cloth. To ask you to a dinner without a drink is to ask you to half a dinner.

This I say in the interest of every diner-out. An unguarded passage in the above description, too, might give rise to a fatal error, and be taken advantage of by stingy curmudgeons who are anxious for any opportunity of saving their money and liquor,—I mean those culpably careless words, "*Where hock, champagne, &c. &c., are served, they are handed round between the courses.*" Of course they are handed round between the courses; but they are handed round during the courses

too. A man who sets you down to a driblet of champagne—who gives you a couple of beggarly glasses between the courses, and winks to John who froths up the liquor in your glass, and screws up the remainder of the bottle for his master's next day's drinking,—such a man is an impostor and despicable snob. This fellow must not be allowed an excuse for his practice—the wretch must not be permitted to point to Joseph Bregon and Anne Miller for an authority, and say they declare that champagne is to be served only between the courses. No!—no! you poor lily-livered wretch! If money is an object to you, drink water (as we have all done, perhaps, in an august state of domestic circumstances, with a good heart); but if there is to be champagne, have no stint of it, in the name of Bacchus! Profusion is the charm of hospitality; have plenty, if it be only beer. A man who offers champagne by driblets is a fellow who would wear a pinchbeck breastpin, or screw on spurs to his boots to make believe that he kept a horse. I have no words of scorn sufficiently strong to characterise the puny coward, shivering on the brink of hospitality, without nerve to plunge into the generous stream!

Another word should be said to men of moderate means about that same champagne. It is actually one of the cheapest of wines, and there is no wine, out of which, to speak commercially, you get your returns so directly. The popping, and fizzing, and agreeable nervous hurry in pouring and drinking, give it a prestige and an extra importance—it makes twice the appearance, has twice the effect, and doesn't cost you more than a bottle of your steady, old, brown sherry, which has gathered on his head the interest of accumulated years in your cellar. When people have had plenty of cham-

pagne they fancy they have been treated liberally. If you wish to save, save upon your hocks, Sauternes, and Moselles, which count for nothing, but disappear down careless throats like so much toast and water.

I have made this remark about champagne. All men of the world say they don't care for it; all gourmands swear and vow that they prefer Sillery a thousand times to sparkling, but look round the table and behold! We all somehow drink it. All who say they like the Sillery will be found drinking the sparkling. Yes, beloved sparkler, you are an artificial, barley-sugared, brandied beverage, according to the dicta of connoisseurs. You are universally sneered at, and said to have no good in you. But console yourself, you are universally drunken—you are the wine of the world,—you are the liquor in whose bubbles lies the greatest amount of the sparkle of good spirits. May I die but I will not be ashamed to proclaim my love for you! You have given me much pleasure, and never any pain—you have stood by me in many hard moments, and cheered me in many dull ones—you have whipped up many flagging thoughts, and dissipated many that were gloomy—you have made me hope, ay, and forget. Ought a man to disown such a friend?

Incomparably the best champagne I know is to be found in England. It is the most doctored, the most brandied, the most barley-sugared, the most *winy* wine in the world. As such let us hail, and honour, and love it.

Those precious words about *réchauffés* and the art of making the remains of one day's entertainment contribute to the elegance and plenty of the next day's dinner, cannot be too fondly pondered over by housekeepers, or too often brought into practice. What is it, ladies, that so often drives out men to clubs, and leaves

the domestic hearth desolate—what but bad dinners? And whose fault is the bad dinners but yours—yours, forsooth, who are too intellectual to go into the kitchen, and too delicate to think about your husband's victuals? I know a case in which the misery of a whole life, nay, of a whole series of little and big lives, arose from a wife's high and mighty neglect of the good things of life, where *ennui*, estrangement, and subsequent ruin and suicide, arose out of an obstinate practice of serving a leg of mutton three days running in a small respectable family.

My friend, whom I shall call Mortimer Delamere (for why not give the unfortunate fellow as neat and as elegant a name as possible, as I am obliged to keep his own back out of regard to his family?) — Mortimer Delamere was an ornament of the Stock Exchange, and married at the age of twenty-five.

Before marriage he had a comfortable cottage at Sutton, whither he used to drive after business hours, and where you had roast ducks, toasted cheese, steaks and onions, wonderful bottled stout and old port, and other of those savoury but somewhat coarse luxuries with which home-keeping bachelors sometimes recreate their palates. He married and quitted his friends and his little hospitalities, his punch and his cigars, for a genteel wife and house in the Regent's Park, where I once had the misfortune to take pot-luck with him.

That dinner, which I never repeated, showed me at once that Delamere's happiness was a wreck. He had cold mutton and mouldy potatoes. His genteel wife, when he humbly said that he should have preferred the mutton hashed, answered superciliously that the kitchen was not her province, that as long as there was food sufficient she did not heed its quality. She talked about



poetry and the Reverend Robert Montgomery all the evening, and about a quarter of an hour after she had left us to ourselves and the dessert, summoned us to exceedingly weak and muddy coffee in the drawing-room, where she subsequently entertained us with bad music, sung with her own cracked, false, genteel voice. My usual politeness and powers of conversation did not of course desert me even under this affliction; and she was pleased to say at the close of the entertainment that she had enjoyed a highly intellectual evening, and hoped Mr. Fitz-Boodle would repeat his visit. Mr. Fitz-Boodle would have seen her at Jericho first!

But what was the consequence of a life of this sort? Where the mutton is habitually cold in a house, depend on it the affection grows cold too. Delamere could not bear that comfortless, flavourless, frigid existence. He took refuge in the warmth of a club. He frequented not only the library and coffee-room, but, alas! the smoking-room and card-room. He became a *viveur* and jolly dog about town, neglecting the wife who had neglected him, and who is now separated from him, and proclaimed to be a martyr by her genteel family, whereas, in fact, her own selfishness was the cause of his falling away. Had she but condescended to hash his mutton and give him a decent dinner, the poor fellow would have been at home to this day; would never have gone to the club or played with Mr. Denman, who won his money; would never have been fascinated by Senhora Dolora, who caused his duel with Captain Tufto; would never have been obliged to fly to America after issuing bills which he could not take up—bills, alas! with somebody else's name written on them.

I venture to say that if the "Practical Cook" had been published, and Mrs. Delamere had condescended to



peruse it; if she had read pages 30–32, for instance, with such simple receipts as these:—

### BILLS OF FARE FOR PLAIN FAMILY DINNERS

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#### DINNERS OF FIVE DISHES

Peas or Mulligatawny Soup.

|                  |                    |                |
|------------------|--------------------|----------------|
| Potatoes browned | Apple Dumpling,    | Mashed Turnips |
| below the Roast  | or Plain Fritters. | or Pickles.    |

Roast Shoulder of Mutton.

---

Haddocks boiled, with Parsley and Butter Sauce.

|           |                    |         |
|-----------|--------------------|---------|
| Potatoes. | Newmarket Pudding. | Rice or |
|-----------|--------------------|---------|

|   |          |
|---|----------|
| Haricot, Currie, Hash, or Grill,        | Pickles. |
| <i>of the Mutton of the former day.</i> |          |

---

Knuckle of Veal Ragoût, *or with Rice.*

|   |              |           |
|---|--------------|-----------|
| Stewed Endive.  | A Charlotte. | Potatoes. |
| Roast of Pork, or Pork Chops— <i>Sage Sauce, or Sauce Piquante.</i> |              |           |

---

Boiled Cod, with Oyster, Egg, or Dutch Sauce.

|           |               |            |
|-----------|---------------|------------|
| Potatoes. | Mutton Broth. | Carrots or |
|-----------|---------------|------------|

|                       |          |
|-----------------------|----------|
| Scrag of Mutton, with | Turnips. |
|-----------------------|----------|

Caper Sauce, or Parsley and Butter.

---

Cod Currie, or a Béchamel, of the Fish of former day.

|                    |               |                  |
|--------------------|---------------|------------------|
| Scolloped Oysters. | Rice Pudding. | Mashed Potatoes. |
|--------------------|---------------|------------------|

Roast Ribs of Beef.

---

Bouilli, *garnished with Onions.*

|               |                               |
|---------------|-------------------------------|
|               | Beef Cecils, of the           |
| Marrow Bones. | Soup of the Bouilli.          |
|               | Roast Ribs of the former day. |

Lamb Chops, with Potatoes.

*Vegetables on the Side-table.*

she would have had her husband at home every day. As I read them over myself, dwelling upon each, I say in-

wardly, "Could I find a wife who did not sing, and who would daily turn me out such dinners as these, Fitz-Boodle himself would be a family man." See there how the dishes are made to play into one another's hands; how the roast shoulder of mutton of Monday (though there is no mention made of the onion sauce) becomes the currie or grill of Tuesday; how the boiled cod of Thursday becomes the béchamel of Friday, a still better thing than boiled cod! Feed a man according to those receipts, and I engage to say he *never* would dine out, especially on Saturdays, with that delicious bouilli garnished with onions,—though, to be sure, there is a trifle too much beef in the *carte* of the day; and I for my part should prefer a dish of broiled fish in the place of the lamb-chops with potatoes the dinner as it stands here being a trifle too *brown*.

One day in the week a man might have a few friends and give them any one of these:—

#### GOOD FAMILY DINNERS OF SEVEN DISHES

Crimped Salmon.

*Lobster Sauce, or Parsley and Butter.*

Mashed Potatoes,  
*in small shapes.*

Mince Pies, *or Rissoles.*

Irish Stew.

(*Remove—Apple-pie.*)

Oxford Dumplings.

Mince Veal.

Pickles.

Roast of Beef.

---

Irish Stew, or Haricot of Mutton.

Chickens.

Mashed Potatoes.

Fritters.

Apple Sauce

Tongue on Spinach,  
or a Piece of Ham.

Stubble Goose.

|                  |                           |                  |
|------------------|---------------------------|------------------|
|                  | Fried Soles.              |                  |
| Savoury Patties. | Onion Soup.               | Salad.           |
|                  | (Remove—A Charlotte.)     |                  |
| Macaroni.        | Sliced Cucumber.          | Veal Sweetbreads |
|                  | Saddle of Mutton roasted. |                  |

Very moderate means might enable a man to give such a dinner as this; and how good they all are! I should like to see eight good fellows over No. 3, for instance,—six men, say, and two ladies. They would not take any onion soup, of course, though all the men would; but the veal sweetbreads and the remove, a *charlotte*, are manifestly meant for them. There would be no champagne, the dinner is too jolly and *bourgeois* for that; but after they had partaken of a glass of wine and had retired, just three bottles of excellent claret would be discussed by us six, and every man who went upstairs to coffee would make himself agreeable. In such a house the coffee would be good. The way to make good coffee is a secret known only to very few housekeepers,—it is to have plenty of coffee.

Thus do Joseph Bregion and Anne Miller care for high and low. They provide the domestic dinner to be calm in the bosoms of private families; they invent bills of fare for the jolly family party, that pleasantest of all meetings; and they expand upon occasion and give us the magnificent parade banquet of three courses, at which kings or fellows of colleges may dine. If you will ask your cook at Saint Boniface to try either of the dinners marked for January and February, and will send your obedient servant a line, he for one will be happy to come down and partake of it at Oxford.

I could go on prattling in this easy innocent way for hours, my dear Lionel, but the Editor of this Magazine

(about whose capabilities I have my own opinion) has limited me to space, and that space is now pretty nearly occupied. I should like to have had a chat with you about the Indian dishes, the chapter on which is very scientific and savoury. The soup and broth chapter is rich, learned, and philosophical. French cookery is not, of course, *approfondi* or elaborately described, but nobly *raisonné*, like one of your lectures on a Greek play, where you point out in eloquent terms the salient beauties, sketch with masterly rapidity the principal characters, and gracefully unweave the complications of the metre. But I have done. The "Practical Cook" will triumph of his own force without my puny aid to drag the wheels of his car. Let me fling a few unpretending flowers over it, and sing *Io* to the victor! Happy is the writer, happy the possessor, happy above all the publishers of such a book!

Farewell, dear Lionel; present my respectful remembrances to the Master of your college and our particular chums in the common-room. I am come to town for Christmas, so you may send the brawn to my lodgings as soon as you like.

Your faithful

G. S. F.-B.

(*Fraser's Magazine*, November 1845.)

A BROTHER OF THE PRESS ON THE HISTORY OF A LITERARY MAN, LAMAN BLANCHARD, AND THE CHANCES OF THE LITERARY PROFESSION

IN A LETTER TO THE REVEREND FRANCIS SYLVESTER AT ROME, FROM MICHAEL ANGELO TITMARSH, ESQUIRE

LONDON: *Feb.* 20, 1846.

MY DEAR SIR,—Our good friend and patron, the publisher of this Magazine, has brought me your message from Rome, and your demand to hear news from the *other* great city of the world. As the forty columns of the *Times* cannot satisfy your Reverence's craving, and the details of the real great revolution of England which is actually going on do not sufficiently interest you, I send you a page or two of random speculations upon matters connected with the literary profession: they were suggested by reading the works and the biography of a literary friend of ours, lately deceased, and for whom every person who knew him had the warmest and sincerest regard. And no wonder. It was impossible to help trusting a man so thoroughly generous and honest, and loving one who was so perfectly gay, gentle, and amiable.

A man can't enjoy everything in the world; but what delightful gifts and qualities are these to have! Not having known Blanchard as intimately as some others

did, yet, I take it, he had in his life as much pleasure as falls to most men; the kindest friends, the most affectionate family, a heart to enjoy both; and a career not undistinguished, which I hold to be the smallest matter of all. But we have a cowardly dislike, or compassion for, the fact of a man dying poor. Such a one is rich, bilious, and a curmudgeon, without heart or stomach to enjoy his money, and we set him down as respectable: another is morose or passionate, his whole view of life seen bloodshot through passion, or jaundiced through moroseness: or he is a fool who can't see, or feel, or enjoy anything at all, with no ear for music, no eye for beauty, no heart for love, with nothing except money: we meet such people every day, and respect them somehow. That donkey browses over five thousand acres; that madman's bankers come bowing him out to his carriage. You feel secretly pleased at shooting over the acres, or driving in the carriage. At any rate, nobody thinks of compassionating their owners. We are a race of flunkies, and keep our pity for the poor.

I don't mean to affix the plush personally upon the kind and distinguished gentleman and writer who has written Blanchard's Memoir; but it seems to me that it is couched in much too despondent a strain; that the lot of the hero of the little story was by no means deplorable; and that there is not the least call at present to be holding up literary men as martyrs. Even that prevailing sentiment which regrets that means should not be provided for giving them leisure, for enabling them to perfect great works in retirement, that they should waste away their strength with fugitive literature, &c., I hold to be often uncalled for and dangerous. I believe, if most men of letters were to be pensioned, I am sorry to say I believe



they wouldn't work at all; and of others, that the labour which is to answer the calls of the day is the one quite best suited to their genius. Suppose Sir Robert Peel were to write to you, and enclosing a cheque for 20,000*l.*, instruct you to pension any fifty deserving authors, so that they might have leisure to retire and write "great" works, on whom would you fix?

People in the big book interest, too, cry out against the fashion of fugitive literature, and no wonder. For instance,—

The *Times* gave an extract the other day from a work by one Doctor Carus, physician to the King of Saxony, who attended his royal master on his recent visit to England, and has written a book concerning the journey. Among other London lions, the illustrious traveller condescended to visit one of the largest and most remarkable, certainly, of metropolitan roarers—the *Times* printing-office; of which, the Doctor, in his capacity of a man of science, gives an exceedingly bad, stupid, and blundering account.

Carus was struck with "disgust," he says, at the prodigious size of the paper, and at the thought which suggested itself to his mind from this enormity. There was as much printed every day as would fill a thick volume. It required ten years of life to a philosopher to write a volume. The issuing of these daily tomes was unfair upon philosophers, who were put out of the market; and unfair on the public, who were made to receive (and, worse still, to get a relish for) crude daily speculations, and frivolous ephemeral news, when they ought to be fed and educated upon stronger and simpler diet.

We have heard this outcry a hundred times from the big-wig body. The world gives up a lamentable portion

of its time to fleeting literature; authors who might be occupied upon great works fritter away their lives in producing endless hasty sketches. Kind, wise, and good Doctor Arnold deplored the fatal sympathy which the "Pickwick Papers" had created among the boys of his school; and it is a fact that *Punch* is as regularly read among the boys at Eton as the Latin Grammar.

Arguing for liberty of conscience against any authority, however great—against Doctor Arnold himself, who seems to me to be the greatest, wisest, and best of men, that has appeared for eighteen hundred years; let us take a stand at once, and ask, why should not the day have its literature? Why should not authors make light sketches? Why should not the public be amused daily or frequently by kindly fictions? It is well and just for Arnold to object. Light stories of Jingle and Tupman, and Sam Weller quips and cranks, must have come with but a bad grace before that pure and lofty soul. The trivial and familiar are out of place there; the harmless joker must walk away abashed from such a presence, as he would be silent and hushed in a cathedral. But all the world is not made of that angelic stuff. From his very height and sublimity of virtue he could but look down and deplore the ways of small men beneath him. I mean, seriously, that I think the man was of so august and sublime a nature, that he was not a fair judge of us, or of the ways of the generality of mankind. One has seen a delicate person sicken and faint at the smell of a flower; it does not follow that the flower was not sweet and wholesome in consequence; and I hold that laughing and honest story-books are good, against all the doctors.

Laughing is not the highest occupation of a man, very certainly; or the power of creating it the height of genius.

I am not going to argue for that. No more is the blacking of boots the greatest occupation. But it is done, and well and honestly, by persons ordained to that calling in life, who arrogate to themselves (if they are straightforward and worthy shoeblacks) no especial rank or privilege on account of their calling; and not considering boot-brushing the greatest effort of earthly genius, nevertheless select their Day and Martin, or Warren, to the best of their judgment; polish their upper-leathers as well as they can; satisfy their patrons; and earn their fair wage.

I have chosen the unpolite shoeblack comparison, not out of disrespect to the trade of literature; but it is as good a craft as any other to select. In some way or other, for daily bread and hire, almost all men are labouring daily. Without necessity they would not work at all, or very little, probably. In some instances you reap Reputation along with Profit from your labour, but Bread, in the main, is the incentive. Do not let us try to blink this fact, or imagine that the men of the press are working for their honour and glory, or go onward impelled by an irresistible afflatus of genius. If only men of genius were to write, Lord help us! how many books would there be? How many people are there even capable of appreciating genius? Is Mr. Wakley's or Mr. Hume's opinion about poetry worth much? As much as that of millions of people in this honest stupid empire; and they have a right to have books supplied for them as well as the most polished and accomplished critics have. The literary man gets his bread by providing goods suited to the consumption of these. This man of letters contributes a police-report; that, an article containing some downright information; this one, as an editor, abuses Sir Robert Peel,

or lauds Lord John Russell, or *vice versâ*; writing to a certain class who coincide in his views, or are interested by the question which he moots. The literary character, let us hope or admit, writes quite honestly; but no man supposes he would work perpetually but for money. And as for immortality, it is quite beside the bargain. Is it reasonable to look for it, or to pretend that you are actuated by a desire to attain it? Of all the quill-drivers, how many have ever drawn that prodigious prize? Is it fair even to ask that many should? Out of a regard for poor dear posterity and men of letters to come, let us be glad that the great immortality number comes up so rarely. Mankind would have no time otherwise, and would be so gorged with old masterpieces, that they could not occupy themselves with new, and future literary men would have no chance of a livelihood.

To do your work honestly, to amuse and instruct your reader of to-day, to die when your time comes, and go hence with as clean a breast as may be; may these be all yours and ours, by God's will.\* Let us be content with our *status* as literary craftsmen, telling the truth as far as may be, hitting no foul blow, condescending to no servile puffery, filling not a very lofty, but a manly and honourable part. Nobody says that Doctor Locock is wasting his time because he rolls about daily in his carriage, and passes hours with the nobility and gentry, his patients, instead of being in his study wrapt up in transcendental medical meditation. Nobody accuses Sir Fitzroy Kelly of neglecting his genius because he will take anybody's brief, and argue it in court for money, when he might sit in chambers with his oak sported, and give up his soul to investigations of the nature, history, and improvement of law. There is no question but that either of these emi-

nent persons, by profound study, might increase their knowledge in certain branches of their profession; but in the meanwhile the practical part must go on—causes come on for hearing, and ladies lie in, and someone must be there. The commodities in which the lawyer and the doctor deal are absolutely required by the public, and liberally paid for; every day, too, the public requires more literary handicraft done; the practitioner in that trade gets a better pay and place. In another century, very likely, his work will be so necessary to the people, and his market so good, that his prices will double and treble; his social rank rise; he will be getting what they call “honours,” and dying in the bosom of the genteel. Our calling is only sneered at because it is not well paid. The world has no other criterion for respectability. In Heaven’s name, what made people talk of setting up a statue to Sir William Follett? What had he done? He had made 300,000*l.* What has George IV. done that he, too, is to have a brazen image? He was an exemplar of no greatness, no good quality, no duty in life; but a type of magnificence, of beautiful coats, carpets, and gigs, turtle-soup, chandeliers, cream-coloured horses, and delicious Maraschino,—all these good things he expressed and represented: and the world, respecting them beyond all others, raised statues to “the first gentleman in Europe.” Directly the men of letters get rich, they will come in for their share of honour too; and a future writer in this miscellany may be getting ten guineas where we get one, and dancing at Buckingham Palace while you and your humble servant, dear Padre Francesco, are glad to smoke our pipes in quiet over the sanded floor of the little D—.

But the happy *homme de lettres*, whom I imagine in



futurity kicking his heels *vis-à-vis* to a duchess in some fandango at the Court of her Majesty's grandchildren, will be in reality no better or honester, or more really near fame, than the quill-driver of the present day with his doubtful position and small gains. Fame, that guerdon of high genius, comes quite independent of Berkeley Square, and is a republican institution. Look around in our own day among the holders of the pen: begin (without naming names, for that is odious) and count on your fingers those whom you will back in the race for immortality. How many fingers have you that are left untold? It is an invidious question. Alas! dear ——, and dear \* \*, and dear † †, you who think you are safe, there is futurity, and limbo, and blackness for you, beloved friends! *Cras ingens iterabimus æquor*: there's no use denying it, or shirking the fact; in we must go, and disappear for ever and ever.

And after all, what is this Reputation, the cant of our trade, the goal that every scribbling penny-a-liner demurely pretends that he is hunting after? Why should we get it? Why can't we do without it? We only fancy we want it. When people say of such and such a man who is dead, "He neglected his talents; he frittered away in fugitive publications time and genius, which might have led to the production of a great work;" this is the gist of Sir Bulwer Lytton's kind and affecting biographical notice of our dear friend and comrade Laman Blanchard, who passed away so melancholily last year.

I don't know anything more dissatisfactory and absurd than that insane test of friendship which has been set up by some literary men—viz. admiration of their works. Say that this picture is bad, or that poem poor, or that article stupid, and there are certain authors and



artists among us who set you down as an enemy forthwith, or look upon you as a *faux-frère*. What is there in common with the friend and his work of art? The picture or article once done and handed over to the public, is the latter's property, not the author's, and to be estimated according to its honest value; and so, and without malice, I question Sir Bulwer Lytton's statement about Blanchard—viz. that he would have been likely to produce with leisure, and under favourable circumstances, a work of the highest class. I think his education and habits, his quick easy manner, his sparkling hidden fun, constant tenderness, and brilliant good-humour were best employed as they were. At any rate he had a duty, much more imperative upon him than the preparation of questionable great works,—to get his family their dinner. A man must be a very Great man, indeed, before he can neglect this precaution.

His three volumes of essays, pleasant and often brilliant as they are, give no idea of the powers of the author, or even of his natural manner, which, as I think, was a thousand times more agreeable. He was like the good little child in the fairy tale, his mouth dropped out all sorts of diamonds and rubies. His wit, which was always playing and frisking about the company, had the wonderful knack of never hurting anybody. He had the most singular art of discovering good qualities in people; in discoursing of which the kindly little fellow used to glow and kindle up, and emphasize with the most charming energy. Good-natured actions of others, good jokes, favourite verses of friends, he would bring out fondly, whenever they met, or there was question of them; and he used to toss and dandle their sayings or doings about, and hand them round to the company, as

the delightful Miss Slowboy does the baby in the last Christmas Book. What was better than wit in his talk was, that it was so genial. He *enjoyed* thoroughly, and chirped over his wine with a good-humour that could not fail to be infectious. His own hospitality was delightful: there was something about it charmingly brisk, simple, and kindly. How he used to laugh! As I write this, what a number of pleasant hearty scenes come back! One can hear his jolly, clear laughter; and see his keen, kind, beaming Jew face,—a mixture of Mendelssohn and Voltaire.

Sir Bulwer Lytton's account of him will be read by all his friends with pleasure, and by the world as a not uncurious specimen of the biography of a literary man. The memoir savours a little too much of the funeral oration. It might have been a little more particular and familiar, so as to give the public a more intimate acquaintance with one of the honestest and kindest of men who ever lived by pen; and yet, after a long and friendly intercourse with Blanchard, I believe the praises Sir Lytton bestows on his character are by no means exaggerated: it is only the style in which they are given, which is a little too funereally encomiastic. The memoir begins in this way, a pretty and touching design of Mr. Kenny Meadows heading the biography:—

“To most of those who have mixed generally with the men who, in our day, have chosen literature as their profession, the name of Laman Blanchard brings recollections of peculiar tenderness and regret. Amidst a career which the keenness of anxious rivalry renders a sharp probation to the temper and the affections, often yet more embittered by that strife of party, of which, in a Representative Constitution, few men of letters escape the eager passions and the angry prejudice—they recall the

memory of a competitor, without envy; a partisan, without gall; firm as the firmest in the maintenance of his own opinions; but gentle as the gentlest in the judgment he passed on others.

“Who, among our London brotherhood of letters, does not miss that simple cheerfulness—that inborn and exquisite urbanity—that childlike readiness to be pleased with all—that happy tendency to panegyrisé every merit, and to be lenient to every fault? Who does not recall that acute and delicate sensibility—so easily wounded, and therefore so careful not to wound—which seemed to infuse a certain intellectual fine breeding, of forbearance and sympathy, into every society where it insinuated its gentle way? Who, in convivial meetings, does not miss, and will not miss for ever, the sweetness of those unpretending talents—the earnestness of that honesty which seemed unconscious it was worn so lightly—the mild influence of that exuberant kindness which softened the acrimony of young disputants, and reconciled the secret animosities of jealous rivals? Yet few men had experienced more to sour them than Laman Blanchard, or had gone more resolutely through the author’s hardening ordeal of narrow circumstance, of daily labour, and of that disappointment in the higher aims of ambition, which must almost inevitably befall those who retain ideal standards of excellence, to be reached but by time and leisure, and who are yet condemned to draw hourly upon unmatured resources for the practical wants of life. To have been engaged from boyhood in such struggles, and to have preserved, undiminished, generous admiration for those more fortunate, and untiring love for his own noble yet thankless calling; and this with a constitution singularly finely strung, and with all the nervous irritability which usually accompanies the indulgence of the imagination; is a proof of the rarest kind of strength, depending less upon a power purely intellectual, than upon the higher and more beautiful heroism which woman, and such men alone as have the best feelings of a woman’s nature, take from instinctive enthusiasm for what is great, and uncalculating faith in what is good.

“It is, regarded thus, that the character of Laman Blanchard

assumes an interest of a very elevated order. He was a choice and worthy example of the professional English men of letters, in our day. He is not to be considered in the light of the man of daring and turbulent genius, living on the false excitement of vehement calumny and uproarious praise. His was a career not indeed obscure, but sufficiently quiet and unnoticed to be solaced with little of the pleasure with which, in aspirants of a noisier fame, gratified and not ignoble vanity rewards the labour and stimulates the hope. For more than twenty years he toiled on through the most fatiguing paths of literary composition, mostly in periodicals, often anonymously; pleasing and lightly instructing thousands, but gaining none of the prizes, whether of weighty reputation or popular renown, which more fortunate chances, or more pretending modes of investing talent, have given in our day to men of half his merits."

Not a feature in this charming character is flattered, as far as I know. Did the subject of the memoir feel disappointment in the higher aims of ambition? Was his career not solaced with pleasure? Was his noble calling a thankless one? I have said before, his calling was not thankless; his career, in the main, pleasant; his disappointment, if he had one of the higher aims of ambition, one that might not uneasily be borne. If every man is disappointed because he cannot reach supreme excellence, what a mad misanthropical world ours would be! Why should men of letters aim higher than they can hit, or be "disappointed" with the share of brains God has given them? Nor can you say a man's career is unpleasant who was so heartily liked and appreciated as Blanchard was, by all persons of high intellect, or low, with whom he came in contact. He had to bear with some, but not unbearable poverty. At home he had everything to satisfy his affection: abroad, every sympathy and consideration met this universally esteemed, good man.

Such a calling as his is *not* thankless, surely. Away with this discontent and morbid craving for renown! A man who writes (Tennyson's) "Ulysses," or "Comus," *may* put in his claim for fame if you will, and demand and deserve it: but it requires no vast power of intellect to write most sets of words, and have them printed in a book:—To write this article, for instance, or the last novel, pamphlet, book of travels. Most men with a decent education and practice of the pen could go and do the like, were they so professionally urged. Let such fall into the rank and file, and shoulder their weapons, and load and fire cheerfully. An every-day writer has no more right to repine because he loses the great prizes, and can't write like Shakspeare, than he has to be envious of Sir Robert Peel, or Wellington, or King Hudson, or Taglioni. Because the sun shines above, is a man to warm himself and admire; or to despond because he can't in his person flare up like the sun? I don't believe that Blanchard was by any means an amateur martyr, but was, generally speaking, very decently satisfied with his condition.

Here is the account of his early history—a curious and interesting one:—

"Samuel Laman Blanchard was born of respectable parents in the middle class at Great Yarmouth, on the 15th of May, 1803. His mother's maiden name was Mary Laman. She married first Mr. Cowell, at Saint John's Church, Bermondsey, about the year 1796; he died in the following year. In 1799, she was married again, to Samuel Blanchard, by whom she had seven children, but only one son, the third child, christened Samuel Laman.

"In 1805, Mr. Blanchard (the father) appears to have removed to the metropolis, and to have settled in Southwark as a painter and glazier. He was enabled to give his boy a good education—an education, indeed, of that kind which could not but



unfit young Laman for the calling of his father; for it developed the abilities and bestowed the learning, which may be said to lift a youth morally out of trade, and to refine him at once into a gentleman. At six years old he was entered a scholar of Saint Olave's School, then under the direction of the Reverend Doctor Blenkorn. He became the head Latin scholar, and gained the chief prize in each of the last three years he remained at the academy. When he left, it was the wish of the master and trustees that he should be sent to College, one boy being annually selected from the pupils, to be maintained at the University, for the freshman's year, free of expense; for the charges of the two remaining years the parents were to provide. So strong, however, were the hopes of the master for his promising pupil, that the trustees of the school consented to depart from their ordinary practice, and offered to defray the collegiate expenses for two years. Unfortunately, the offer was not accepted. No wonder that poor Laman regretted in after life the loss of this golden opportunity. The advantages of a University career to a young man in his position, with talents and application, but without interest, birth, and fortune, are incalculable. The pecuniary independence afforded by the scholarship and the fellowship is in itself no despicable prospect; but the benefits which distinction, fairly won at those noble and unrivalled institutions, confers, are the greatest where least obvious: they tend usually to bind the vagueness of youthful ambition to the secure reliance on some professional career, in which they smooth the difficulties and abridge the novitiate. Even in literature a College education not only tends to refine the taste, but to propitiate the public. And in all the many walks of practical and public life, the honours gained at the University never fail to find well-wishers amongst powerful contemporaries, and to create generous interest in the fortunes of the aspirant.

"But my poor friend was not destined to have one obstacle smoothed away from his weary path.<sup>1</sup> With the natural refine-

<sup>1</sup> "The elder Blanchard is not to be blamed for voluntarily depriving his son of the advantages proffered by the liberal trustees of Saint Olave's; it



ment of his disposition, and the fatal cultivation of his intellectual susceptibilities, he was placed at once in a situation which it was impossible that he could fill with steadiness and zeal. Fresh from classical studies, and his emulation warmed by early praise and schoolboy triumph, he was transferred to the drudgery of a desk in the office of Mr. Charles Pearson, a proctor in Doctors' Commons. The result was inevitable; his mind, by a natural reaction, betook itself to the pursuits most hostile to such a career. Before this, even from the age of thirteen, he had trifled with the Muses; he now conceived in good earnest the more perilous passion for the stage.

"Barry Cornwall's 'Dramatic Scenes' were published about this time—they exercised considerable influence over the taste and aspirations of young Blanchard—and many dramatic sketches of brilliant promise, bearing his initials, S. L. B., appeared in a periodical work existing at that period called *The Drama*. In them, though the conception and general treatment are borrowed from Barry Cornwall, the style and rhythm are rather modelled on the peculiarities of Byron. Their promise is not the less for the imitation they betray. The very characteristic of genius is to be imitative—first of authors, then of nature. Books lead us to fancy feelings that are not yet genuine. Experience is necessary to record those which colour our own existence: and the style only becomes original in proportion as the sentiment it expresses is sincere. More touching, therefore, than these 'Dramatic Sketches,' was a lyrical effusion on the death of Sidney Ireland, a young friend to whom he was warmly attached, and over whose memory, for years afterwards, he often shed tears. He named his eldest son after that early friend. At this period, Mr. Douglas Jerrold had written three volumes of Moral Philosophy, and Mr. Buckstone, the celebrated comedian, volunteered to copy the work for the juvenile moralist. On arriving at any passage that struck his fancy, Mr. Buckstone communicated his delight to his friend

appears from a communication by Mr. Keymer (brother-in-law to Laman Blanchard)—that the circumstances of the family at that time were not such as to meet the necessary expenses of a student—even for the *last* year of his residence at the University."

Blanchard, and the emulation thus excited tended more and more to sharpen the poet's distaste to all avocations incompatible with literature. Anxious, in the first instance, to escape from dependence on his father (who was now urgent that he should leave the proctor's desk for the still more ungenial mechanism of the paternal trade), he meditated the best of all preparatives to dramatic excellence; viz. a practical acquaintance with the stage itself: he resolved to become an actor. Few indeed are they in this country who have ever succeeded eminently in the literature of the stage, who have not either trod its boards, or lived habitually in its atmosphere. Blanchard obtained an interview with Mr. Henry Johnston, the actor, and recited, in his presence, passages from Glover's 'Leonidas.' He read admirably—his elocution was faultless—his feeling exquisite; Mr. Johnston was delighted with his powers, but he had experience and wisdom to cool his professional enthusiasm, and he earnestly advised the aspirant not to think of the stage. He drew such a picture of the hazards of success—the obstacles to a position—the precariousness even of a subsistence, that the poor boy's heart sunk within him. He was about to resign himself to obscurity and trade, when he suddenly fell in with the manager of the Margate Theatre; this gentleman proposed to enrol him in his own troop, and the proposal was eagerly accepted, in spite of the warnings of Mr. Henry Johnston. 'A week,' says Mr. Buckstone (to whom I am indebted for these particulars, and whose words I now quote), 'was sufficient to disgust him with the beggary and drudgery of the country player's life; and as there were no "Harlequins" steaming it from Margate to London Bridge at that day, he performed his journey back on foot, having, on reaching Rochester, but his last shilling—the poet's veritable last shilling—in his pocket.

"At that time a circumstance occurred, which my poor friend's fate has naturally brought to my recollection. He came to me late one evening, in a state of great excitement; informed me that his father had turned him out of doors; that he was utterly hopeless and wretched, and was resolved to destroy himself. I used my best endeavours to console him, to lead his

thoughts to the future, and hope in what chance and perseverance might effect for him. Our discourse took a livelier turn; and after making up a bed on a sofa in my own room, I retired to rest. I soon slept soundly, but was awakened by hearing a footstep descending the stairs. I looked towards the sofa, and discovered he had left it; I heard the street door close; I instantly hurried on my clothes, and followed him; I called to him, but received no answer; I ran till I saw him in the distance also running; I again called his name; I implored him to stop, but he would not answer me. Still continuing his pace, I became alarmed, and doubled my speed. I came up with him near to Westminster Bridge; he was hurrying to the steps leading to the river; I seized him; he threatened to strike me if I did not release him; I called for the watch; I entreated him to return; he became more pacified, but still seemed anxious to escape from me. By entreaties; by every means of persuasion I could think of; by threats to call for help, I succeeded in taking him back. The next day he was more composed, but I believe rarely resided with his father after that time. Necessity compelled him to do something for a livelihood, and in time he became a reader in the office of the Messrs. Bayliss, in Fleet Street. By that employ, joined to frequent contributions to the *Monthly Magazine*, at that time published by them, he obtained a tolerable competence.

“‘Blanchard and Jerrold had serious thoughts of joining Lord Byron in Greece; they were to become warriors, and assist the poet in the liberation of the classic land. Many a nightly wandering found them discussing their project. In the midst of one of these discussions they were caught in a shower of rain, and sought shelter under a gateway. The rain continued; when their patience becoming exhausted, Blanchard, buttoning up his coat, exclaimed, “Come on, Jerrold! what use shall we be to the Greeks if we stand up for a shower of rain?” So they walked home and were heroically wet through.’”

It would have been worth while to tell this tale more fully; not to envelop the chief personage in fine words,

as statuaries do their sitters in Roman togas, and, making them assume the heroic-conventional look, take away from them that infinitely more interesting one which Nature gave them. It would have been well if we could have had this stirring little story in detail. The young fellow, forced to the proctor's desk, quite angry with the drudgery, theatre-stricken, poetry-stricken, writing dramatic sketches in Barry Cornwall's manner, spouting "Leonidas" before a manager, driven away starving from home, and, penniless and full of romance, courting his beautiful young wife. "*Come on, Jerrold! what use shall we be to the Greeks if we stand up for a shower of rain?*" How the native humour breaks out of the man! Those who knew them can fancy the effect of such a pair of warriors steering the Greek fire-ships, or manning the breach at Missolonghi. Then there comes that pathetic little outbreak of despair, when the poor young fellow is nearly giving up; his father banishes him, no one will buy his poetry, he has no chance on his darling theatre, no chance of the wife that he is longing for. Why not finish with life at once? He has read "Werther," and can understand suicide. "None," he says, in a sonnet,—

"None, not the hoariest sage, may tell of all  
The strong heart struggles with before it fall."

If Respectability wanted to point a moral, isn't there one here? Eschew poetry, avoid the theatre, stick to your business, do not read German novels, do not marry at twenty. All these injunctions seem to hang naturally on the story.

And yet the young poet marries at twenty, in the teeth of poverty and experience; labours away, not un-

successfully, puts Pegasus into harness, rises in social rank and public estimation, brings up happily round him an affectionate family, gets for himself a circle of the warmest friends, and thus carries on for twenty years, when a providential calamity visits him and the poor wife almost together, and removes them both.

In the beginning of 1844, Mrs. Blanchard, his affectionate wife and the excellent mother of his children, was attacked with paralysis, which impaired her mind and terminated fatally at the end of the year. Her husband was constantly with her, occupied by her side, whilst watching her distressing malady, in his daily task of literary business. Her illness had the severest effect upon him. He, too, was attacked with partial paralysis and congestion of the brain, during which first seizure his wife died. The rest of the story was told in all the newspapers of the beginning of last year. Rallying partially from his fever at times, a sudden catastrophe overwhelmed him. On the night of the 14th February, in a gust of delirium, having his little boy in bed by his side, and having said the Lord's Prayer but a short time before, he sprang out of bed in the absence of his nurse (whom he had besought not to leave him), and made away with himself with a razor. He was no more guilty in his death than a man who is murdered by a madman, or who dies of the rupture of a blood-vessel. In his last prayer he asked to be forgiven, as he in his whole heart forgave others; and not to be led into that irresistible temptation under which it pleased Heaven that the poor wandering spirit should succumb.

At the very moment of his death his friends were making the kindest and most generous exertions in his behalf. Such a noble, loving, and generous creature is



never without such. The world, it is pleasant to think, is always a good and gentle world to the gentle and good, and reflects the benevolence with which they regard it. This memoir contains an affecting letter from the poor fellow himself, which indicates Sir Edward Bulwer's admirable and delicate generosity towards him. "I bless and thank you always," writes the kindly and affectionate soul, to another excellent friend, Mr. Forster. There were other friends, such as Mr. Fonblanque, Mr. Ainsworth, with whom he was connected in literary labour, who were not less eager to serve and befriend him.

As soon as he was dead, a number of other persons came forward to provide means for the maintenance of his orphan family. Messrs. Chapman & Hall took one son into their publishing-house, another was provided for in a merchant's house in the City, the other is of an age and has the talents to follow and succeed in his father's profession. Mr. Colburn and Mr. Ainsworth gave up their copyrights of his Essays, which are now printed in three handsome volumes, for the benefit of his children.

Out of Blanchard's life (except from the melancholy end, which is quite apart from it) there is surely no ground for drawing charges against the public of neglecting literature. His career, untimely concluded, is in the main a successful one. In truth, I don't see how the aid or interposition of Government could in any way have greatly benefited him, or how it was even called upon to do so. It does not follow that a man would produce a great work even if he had leisure. Squire Shakspeare of Stratford, with his lands and rents, and his arms over his porch, was not the working Shakspeare; and indolence (or contemplation, if you like) is



no unusual quality in the literary man. Of all the squires who have had acres and rents, all the holders of lucky easy Government places, how many have written books, and of what worth are they? There are some persons whom Government, having a want of, employs and pays—barristers, diplomatists, soldiers, and the like; but it doesn't want poetry, and can do without tragedies. Let men of letters stand for themselves. Every day enlarges their market, and multiplies their clients. The most skilful and successful among the cultivators of light literature have such a hold upon the public feelings, and awaken such a sympathy, as men of the class never enjoyed until now: men of science and learning, who aim at other distinction, get it; and in spite of Dr. Carus's disgust, I believe there was never a time when so much of the practically useful was written and read, and every branch of book-making pursued, with an interest so eager.

But I must conclude. My letter has swelled beyond the proper size of letters, and you are craving for news: have you not to-day's *Times*' battle of Ferozeshah? Farewell.

M. A. T.

(*Fraser's Magazine*, March 1846.)

## STRICTURES ON PICTURES

A LETTER FROM MICHAEL ANGELO TITMARSH, ESQUIRE,  
TO MONSIEUR ANATOLE VICTOR ISIDOR HYACINTHE  
ACHILLE HERCULE DE BRICABRAC, PEINTRE  
D'HISTOIRE, RUE MOUFFETARD, À PARIS

LORD'S HOTEL, NEW STREET, COVENT GARDEN :  
*Tuesday, 15th May.*

**I** PROPOSE to be both learned and pleasant in my remarks upon the exhibitions here; for I know, my dear Bricabrac, that it is your intention to translate this letter into French, for the benefit of some of your countrymen, who are anxious about the progress of the fine arts—when I say some, I mean all, for, thanks to your Government patronage, your magnificent public galleries, and, above all, your delicious sky and sunshine, there is not a scavenger in your nation who has not a feeling for the beauty of Nature, which is, my dear Anatole, neither more nor less than Art.

You know nothing about art in this country—almost as little as we know of French art. One Gustave Planche, who makes visits to London, and writes accounts of pictures in your reviews, is, believe me, an impostor. I do not mean a private impostor, for I know not whether Planche is a real or assumed name, but simply a quack on matters of art. Depend on it, my dear young friend, that there is nobody like Titmarsh: you

will learn more about the arts in England from this letter than from anything in or out of print.

Well, then, every year, at the commencement of this blessed month of May, wide open the doors of three picture galleries, in which figure all the works of genius which our brother artists have produced during the whole year. I wish you could see my historical picture of "Heliogabalus in the Ruins of Carthage," or the full-length of Sir Samuel Hicks and his Lady,—sitting in a garden light, Lady H. reading the "Book of Beauty," Sir Samuel catching a butterfly which is settling on a flower-pot. This, however, is all egotism. I am not going to speak of *my* works, which are pretty well known in Paris already, as I flatter myself, but of other artists—some of them men of merit—as well as myself.

Let us commence, then, with the commencement—the Royal Academy. That is held in one wing of a little building like a gin-shop, which is near St. Martin's Church. In the other wing is our National Gallery. As for the building, you must not take *that* as a specimen of our skill in the fine arts; come down the Seven Dials, and I will show you many modern structures of which the architect deserves far higher credit.

But, bad as the place is—a pigmy abortion, in lieu of a noble monument to the greatest school of painting in the greatest country of the modern world (you may be angry, but I'm right in *both* cases)—bad as the outside is, the interior, it must be confessed, is marvellously pretty, and convenient for the reception and exhibition of the pictures it will hold. Since the old pictures have got their new gallery, and their new scouring, one hardly knows them. O Ferdinand, Ferdinand, that *is* a treat, that National Gallery, and no mistake! I shall write to you fourteen or fifteen long letters about it some day or

other. The apartment devoted to the Academy exhibition is equally commodious: a small room for miniatures and aquarelles, another for architectural drawings, and three saloons for pictures—all very small, but well lighted and neat; no interminable passage, like your five hundred yards at the Louvre, with a slippery floor, and tiresome straggling cross-lights. Let us buy a catalogue, and walk straight into the gallery, however:—we have been a long time talking, *de omnibus rebus*, at the door.

Look, my dear Isidor, at the first names in the catalogue, and thank your stars for being in such good company. Bless us and save us, what a power of knights is here!

Sir William Beechey.

Sir Martin Shee.

Sir David Wilkie.

Sir Augustus Callcott.

Sir W. J. Newton.

Sir Geoffrey Wyattville.

Sir Francis Chantrey.

Sir Richard Westmacott.

Sir Michael Angelo Titmarsh—

not yet, that is; but I shall be, in course, when our little liege lady—Heaven bless her!—has seen my portrait of Sir Sam and Lady Hicks.

If all these gentlemen in the list of Academicians and Associates are to have titles of some sort or other, I should propose:—

1. Baron BRIGGS. (At the very least, he is out and out the best portrait-painter of the set.)

2. DANIEL, PRINCE MACLISE. (His Royal Highness's pictures place him very near to the throne indeed.)

3. Edwin, Earl of Landseer.

4. The Lord Charles Landseer.
5. The Duke of Etty.
6. Archbishop Eastlake.
7. His Majesty KING MULREADY.

King Mulready, I repeat, in double capitals; for, if this man has not the crowning picture of the exhibition, I am no better than a Dutchman. His picture represents the "Seven Ages," as described by a poet whom you have heard of—one Shakspeare, a Warwickshire man: and there they are, all together; the portly justice and the quarrelsome soldier; the lover leaning apart, and whispering sweet things in his pretty mistress's ear; the baby hanging on her gentle mother's bosom; the school-boy, rosy and lazy; the old man crabbed and stingy; and the old old man of all, sans teeth, sans eyes, sans ears, sans everything—but why describe them? You will find the thing better done in Shakspeare, or possibly translated by some of your Frenchmen. I can't say much about the drawing of this picture, for here and there are some queer-looking limbs; but—oh, Anatole!—the intention is god-like. Not one of those figures but has a grace and a soul of his own: no conventional copies of the stony antique; no distorted caricatures, like those of your "classiques," David, Girodet, and Co. (the impostors!)—but such expressions as a great poet would draw, who thinks profoundly and truly, and never forgets (he could not if he would) grace and beauty withal. The colour and manner of this noble picture are neither of the Venetian school, nor the Florentine, nor the English, but of the Mulready school. Ah! my dear Floridor! I wish that you and I, ere we die, may have erected such a beautiful monument to hallow and perpetuate our names. Our children—my boy, Sebastian Piombo Tit-

marsh—will see this picture in his old age, hanging by the side of the *Raffaelles* in our National Gallery. I sometimes fancy, in the presence of such works of genius as this, that my picture of Sir Sam and Lady Hicks is but a magnificent error after all, and that it will die away, and be forgotten.

To this, then, of the whole gallery, I accord the palm, and cannot refrain from making a little sketch, illustrative of my feelings.

I have done everything, you see, very accurately, except Mr. Mulready's face; for, to say truth, I never saw that gentleman, and have no idea of his personal appearance.



TITMARSH PLACING THE LAUREL-WREATH ON THE BROWS OF MULREADY

Near to "All the world's a stage" is a charming picture, by Archbishop Eastlake; so denominated by me, because the rank is very respectable, and because there is a certain purity and religious feeling in all Mr. Eastlake does, which eminently entitles him to the honours of the prelacy. In this picture, Gaston de Foix (he whom Titian painted, his mistress buckling on his armour) is parting from his mistress. A fair peaceful garden is round about them; and here his lady sits and clings to him, as though she would cling for ever. But,



look! yonder stands the page and the horse pawing; and, beyond the wall which bounds the quiet garden and flowers, you see the spears and pennons of knights, the banners of King Louis and De Foix, “the thunderbolt of Italy.” Long shining rows of steel-clad men are marching stately by; and with them must ride Count Gaston—to conquer and die at Ravenna. You can read his history, my dear friend, in Lacretelle, or Brantôme; only, perhaps, not so well expressed as it has just been by me.

Yonder is Sir David Wilkie’s grand picture, “Queen Victoria holding her First Council.” A marvellous painting, in which one admires the exquisite richness of the colour, the breadth of light and shadow, the graceful dignity and beauty of the principal figure, and the extraordinary skill with which all the figures have been grouped, so as to produce a grand and simple effect. What can one say more, but admire the artist who has made, out of such unpoetical materials as a table of red cloth, and fifty unoccupied middle-aged gentlemen, a beautiful and interesting picture? Sir David has a charming portrait, too, of Mrs. Maberly, in dark crimson velvet, and delicate white hat and feathers: a marvel of colour, though somewhat askew in the drawing.

The Earl of Landseer’s best picture, to my thinking, is that which represents her Majesty’s favourite dogs and parrot. He has, in painting, an absolute mastery over

Κύνεσσιν  
Οἰωνοῖσι τε πάσι—

that is, he can paint all manner of birds and beasts as nobody else can. To tell you a secret, I do not think he

understands how to paint the great beast, man, quite so well; or, at least, to do what is the highest quality of an artist, to place *a soul* under the ribs as he draws them. They are, if you like, the most dexterous pictures that ever were painted, but not *great* pictures. I would much rather look at yonder rough Leslie than at all the wonderful painting of parrots or greyhounds, though done to a hair or a feather.

Leslie is the only man in this country who translates Shakspeare into form and colour. Old Shallow and Sir Hugh, Slender and his man Simple, pretty Anne Page and the Merry Wives of Windsor, are here joking with the fat knight; who, with a monstrous gravity and profound brazen humour, is narrating some tale of his feats with the wild Prince and Poins. Master Brooke is offering a tankard to Master Slender, who will not drink, forsooth.

This picture is executed with the utmost simplicity, and almost rudeness; but is charming, from its great truth of effect and expression. Wilkie's pictures (in his latter style) seem to begin where Leslie's end; the former's men and women look as if *the bodies had been taken out of them*, and only the surface left. Lovely as the Queen's figure is, for instance, it looks like a spirit, and not a woman; one may almost see through her into the waistcoat of Lord Lansdowne, and so on through the rest of the transparent heroes and statesmen of the company.

Opposite the Queen is another charming performance of Sir David—a bride dressing, amidst a rout of bridesmaids and relations. Some are crying, some are smiling, some are pinning her gown; a back door is open, and a golden sun shines into a room which contains a

venerable-looking bed and tester, probably that in which the dear girl is to—but *parlons d'autres choses*. The colour of this picture is delicious, and the effect faultless: Sir David does everything for a picture nowadays but the *drawing*. Who knows? Perhaps it is as well left out.

Look yonder, down to the ground, and admire a most beautiful fantastic Ariel.

“ On the bat’s back do I fly,  
After sunset merrily.”

Merry Ariel lies at his ease, and whips with gorgeous peacock’s feather his courser, flapping lazy through the golden evening sky. This exquisite little picture is the work of Mr. Severn, an artist who has educated his taste and his hand in the early Roman school. He has not the dash and dexterity of the latter which belong to some of our painters, but he possesses that solemn earnestness and simplicity of mind and purpose which make a religion of art, and seem to be accorded only to a few in our profession. I have heard a pious pupil of Mr. Ingres (the head of your academy at Rome) aver stoutly, that, in matters of art, Titian was Antichrist, and Rubens, Martin Luther. They came with their brilliant colours, and dashing worldly notions, upsetting that beautiful system of faith in which art had lived hitherto. Portraits of saints and martyrs, with pure eyes turned heavenward; and (as all true sanctity will) making those pure who came within their reach, now gave way to wicked likenesses of men of blood, or dangerous, devilish, sensual portraits of tempting women. Before Titian, a picture was the labour of years. Why did this

reformer ever come among us, and show how it might be done in a day? He drove the good angels away from painters' easels, and called down a host of voluptuous spirits instead, who ever since have held the mastery there.

Only a few artists of our country (none in yours, where the so-called Catholic school is a mere theatrical folly), and some among the Germans, have kept to the true faith, and eschewed the temptations of Titian and his like. Mr. Eastlake is one of these. Who does not recollect his portrait of Miss Bury? Not a simple woman—the lovely daughter of the authoress of “Love,” “Flirtation,” and other remarkable works—but a glorified saint. Who does not remember his Saint Sebastian; his body bare, his eyes cast melancholy down; his limbs, as yet untouched by the arrows of his persecutors, tied to the fatal tree? Those two pictures of Mr. Eastlake would merit to hang in a gallery where there were only Raffaelles besides. Mr. Severn is another of the school. I don't know what hidden and indefinable charm there is in his simple pictures; but I never can look at them without a certain emotion of awe—without that thrill of the heart with which one hears country children sing the Old Hundredth, for instance. The singers are rude, perhaps, and the voices shrill; but the melody is still pure and godlike. Some such majestic and pious harmony is there in these pictures of Mr. Severn. Mr. Mulready's mind has lately gained this same kind of inspiration. I know no one else who possesses it, except, perhaps, myself. Without flattery, I may say, that my picture of “Heliogabalus at Carthage” is *not* in the popular taste, and has about it some faint odour of celestial incense.

Do not, my dear Anatole, consider me too great an ass for persisting upon this point, and exemplifying Mr. Severn's picture of the "Crusaders catching a First View of Jerusalem" as an instance. Godfrey and Tancred, Raymond and Ademar, Beamond and Rinaldo, with Peter and the Christian host, behold at length the day dawning.

"E quando il sol gli aridi campi fiede  
Con raggi assai ferventi, e in alto sorge;  
Ecco apparir Gerasalem si vede,  
Ecco additar Gerasalem si scorge,  
Ecco da mille voci unitamente  
Gerusalemme salutar si sente!"

Well, Godfrey and Tancred, Peter, and the rest, look like little wooden dolls; and as for the horses belonging to the crusading cavalry, I have seen better in gingerbread. But, what then? There is a higher ingredient in beauty than mere form; a skilful hand is only the second artistical quality, worthless, my Anatole, without the first, which is a *great heart*. This picture is beautiful, in spite of its defects, as many women are. Mrs. Titmarsh is beautiful, though she weighs nineteen stone.

Being on the subject of religious pictures, what shall I say of Mr. Ward's? Anything so mysteriously hideous was never seen before now; they are worse than all the horrors in your Spanish Gallery at Paris. As Eastlake's are of the Catholic, these may be called of the Muggletonian school of art; monstrous, livid, and dreadful, as the dreams of a man in the scarlet fever. I would much sooner buy a bottled baby with two heads as a pleasing ornament for my cabinet; and should be afraid to sit alone in a room with "ignorance, envy, and jeal-



ousy filling the throat, and widening the mouth of calumny endeavouring to bear down truth!"

Mr. Maclise's picture of "Christmas" you will find excellently described in the May number of a periodical of much celebrity among us, called *Fraser's Magazine*. Since the circulation of that miscellany is almost as extensive in Paris as in London, it is needless in this letter to go over beaten ground, and speak at length of the plot of this remarkable picture. There are five hundred merry figures painted on this canvas, gobbling, singing, kissing, carousing. A line of jolly serving men troop down the hall stairs, and bear the boar's head in procession up to the daïs, where sits the good old English gentleman, and his guests and family; a set of mummers and vassals are crowded round a table gorging beef and wassail; a bevy of blooming girls and young men are huddled in a circle, and play at hunt the slipper. Of course, there are plenty of stories told at the huge hall fire, and kissing under the glistening mistletoe-bough. But I wish you could see the wonderful accuracy with which all these figures are drawn, and the extraordinary skill with which the artist has managed to throw into a hundred different faces a hundred different characters and individualities of joy. Every one of these little people is smiling, but each has his own particular smile. As for the colouring of the picture, it is, between ourselves, atrocious; but a man cannot have all the merits at once. Mr. Maclise has for his share humour such as few painters ever possessed, and a power of drawing such as never was possessed by *any other*; no, not by one, from Albert Dürer downwards. His scene from the "Vicar of Wakefield" is equally charming. Moses's shining grinning face; the little man in red who stands



on tiptoe, and painfully scrawls his copy; and the youngest of the family of the Primroses, who learns his letters on his father's knee, are perfect in design and expression. What might not this man do, if he would read and meditate a little, and profit by the works of men whose taste and education were superior to his own.

Mr. Charles Landseer has two *tableaux de genre*, which possess very great merit. His characters are a little too timid, perhaps, as Mr. Maclise's are too bold; but the figures are beautifully drawn, the colouring and effect excellent, and the accessories painted with great faithfulness and skill. "The Parting Benison" is, perhaps, the more interesting picture of the two.

And now we arrive at Mr. Etty, whose rich luscious pencil has covered a hundred glowing canvases, which every painter must love. I don't know whether the Duke has this year produced anything which one might have expected from a man of his rank and consequence. He is, like great men, lazy, or indifferent, perhaps, about public approbation; and also, like great men, somewhat too luxurious and fond of pleasure. For instance, here is a picture of a sleepy nymph, most richly painted; but tipsy-looking, coarse, and so naked as to be unfit for appearance among respectable people at an exhibition. You will understand what I mean. There are some figures without a rag to cover them, which look modest and decent for all that; and others, which may be clothed to the chin, and yet are not fit for modest eyes to gaze on. *Verbum sat*—this naughty "Somnolency" ought to go to sleep in her night-gown.

But here is a far nobler painting,—the Prodigal kneeling down lonely in the stormy evening, and praying to Heaven for pardon. It is a grand and touching pic-

ture; and looks as large as if the three-foot canvas had been twenty. His wan wretched figure and clasped hands are lighted up by the sunset; the clouds are livid and heavy; and the wind is howling over the solitary common, and numbing the chill limbs of the poor wanderer. A goat and a boar are looking at him with horrid obscene eyes. They are the demons of Lust and Gluttony, which have brought him to this sad pass. And there seems no hope, no succour, no ear for the prayer of this wretched, wayworn, miserable man who kneels there alone, shuddering. Only above, in the gusty blue sky, you see a glistening, peaceful, silver star, which points to home and hope, as clearly as if the little star were a sign-post, and home at the very next turn of the road.

Away, then, O conscience-stricken prodigal! and you shall find a good father, who loves you; and an elder brother, who hates you—but never mind that; and a dear, kind, stout old mother, who liked you twice as well as the elder, for all his goodness and psalm-singing, and has a tear and a prayer for you night and morning; and a pair of gentle sisters, maybe; and a poor young thing down in the village, who has never forgotten your walks in the quiet nut-woods, and the birds' nests you brought her, and the big boy you thrashed, because he broke the eggs: he is squire now, the big boy, and would marry her, but she will not have him—not she!—her thoughts are with her dark-eyed, bold-browed, devil-may-care playmate, who swore she should be his little wife—and then went to college—and then came back sick and changed—and then got into debt—and then— But never mind, man! down to her at once. She will pretend to be cold at first, and then shiver and turn red and deadly pale; and then she tumbles into your hands, with

a gush of sweet tears, and a pair of rainbows in her soft eyes, welcoming the sunshine back to her bosom again! To her, man!—never fear, miss! Hug him, and kiss him, as though you would draw the heart from his lips.

When she has done, the poor thing falls stone-pale and sobbing on young Prodigal's shoulder; and he carries her quite gently, to that old bench where he carved her name fourteen years ago, and steals his arm round her waist, and kisses her hand, and soothes her. Then comes out the poor widow, her mother, who is pale and tearful too, and tries to look cold and unconcerned. She kisses her daughter, and leads her trembling into the house. "You will come to us to-morrow, Tom?" says she, as she takes his hand at the gate.

*To-morrow!* To be sure he will; and this very night, too, after supper with the old people. (Young Squire Prodigal never sups; and has found out that he must ride into town, to arrange about a missionary meeting with the Reverend Doctor Slackjaw.) To be sure, Tom Prodigal will go: the moon will be up, and who knows but Lucy may be looking at it about twelve o'clock. At one, back trots the young squire, and he sees two people whispering at a window; and he gives something very like a curse, as he digs into the ribs of his mare, and can-ters, clattering, down the silent road.

Yes—but, in the meantime, there is the old house-keeper, with "Lord bless us!" and "Heaven save us!" and "Who'd have thought ever again to see his dear face? And master to forget it all, who swore so dreadful that he would never see him!—as for missis, she always loved him." There, I say, is the old housekeeper, logging the fire, airing the sheets, and flapping the feather beds—for Master Tom's room has never been

used this many a day; and the young ladies have got some flowers for his chimney-piece, and put back his mother's portrait, which they have had in their room ever since he went away and forgot it, woe is me! And old John, the butler, coachman, footman, valet, factotum, consults with master about supper.

"What can we have?" says master; "all the shops are shut, and there's nothing in the house."

*John.* "No, no more there isn't; only Guernsey's calf. Butcher kill'd'n yasterday, as your honour knowth."

*Master.* "Come, John, a calf's enough. Tell the cook to *send us up that.*"

And he gives a hoarse haw! haw! at his wit; and Mrs. Prodigal smiles too, and says, "Ah, Tom Prodigal, you were always a merry fellow!"

Well, John Footman carries down the message to cook, who is a country wench, and takes people at their word; and what do you think she sends up?

*Top Dish.*

Fillet of veal, and bacon on the side-table.

*Bottom Dish.*

Roast ribs of veal.

*In the Middle.*

Calves'-head soup (à la tortue).

Veal broth.

*Between.*

Boiled knuckle of veal, and parsley sauce.

Stewed veal, with brown sauce and forced-meat balls.

*Entremets.*

Veal olives (for sauce, see stewed veal).

Veal cutlets (panées, sauce piquante).

Ditto (en papillote).

Scotch collops.

Fricandeau of veal (piqué au lard à la chicorée).

Minced veal.

Blanquet of veal.

*Second Course.*

Curry of calves'-head.

Sweetbreads.

Calves'-foot jelly.

See, my dear Anatole, what a world of thought can be conjured up out of a few inches of painted canvas.

And now we come to the great and crowning picture of the exhibition, my own historical piece, namely, "Helioabalus in the Ruins of Carthage." In this grand and finished perform——

\*                      \*                      \*                      \*

\* \* Mr. Titmarsh's letter stops, unfortunately, here. We found it, at midnight, the 15th–16th May, in a gutter of Saint Martin's Lane, whence a young gentleman had been just removed by the police. It is to be presumed that intoxication could be his only cause for choosing such a sleeping-place, at such an hour; and it had probably commenced as he was writing the above fragment. We made inquiries at Lord's Coffee House, of Mr. Moth (who, from being the active and experienced head-waiter, is now the obliging landlord of that establishment), and were told that a gentleman unknown had dined there at three, and had been ceaselessly occu-

pied in writing and drinking until a quarter to twelve, when he abruptly left the house. Mr. Moth regretted to add, that the stranger had neglected to pay for thirteen glasses of gin-and-water, half-a-pint of porter, a bottle of soda-water, and a plate of ham sandwiches, which he had consumed in the course of the day.

We have paid Mr. Moth (whose very moderate charges, and excellent stock of wines and spirits, cannot be too highly commended), and shall gladly hand over to Mr. Titmarsh the remaining sum which is his due. Has he any more of his rhapsody?—O. Y.

(*Fraser's Magazine*, June 1838.)



A SECOND LECTURE ON THE FINE  
ARTS, BY MICHAEL ANGELO  
TITMARSH, ESQUIRE

THE EXHIBITIONS

JACK STRAW'S CASTLE, HAMPSTEAD.

MY DEAR BRICABRAC,—You, of course, remember the letter on the subject of our exhibitions which I addressed to you this time last year. As you are now lying at the Hôtel Dieu, wounded during the late unsuccessful *émeute* (which I think, my dear friend, is the seventeenth you have been engaged in), and as the letter which I wrote last year was received with unbounded applause by the people here, and caused a sale of three or four editions of this Magazine, I cannot surely, my dear Bricabrac, do better than send you another sheet or two, which may console you under your present bereavement, and at the same time amuse the British public, who now know their friend Titmarsh as well as you in France know that little scamp Thiers.

Well, then, from “Jack Straw’s Castle,” an hotel on Hampstead’s breezy heath, which Keats, Wordsworth, Leigh Hunt, F. W. N. Bayley, and others of our choicest spirits, have often patronised, and a heath of which every pool, bramble, furze-bush-with-clothes-hanging-on-it-to-dry, steep, stock, stone, tree, lodging-house, and distant gloomy background of London city, or

bright green stretch of sunshiny Hertfordshire meadows, has been depicted by our noble English landscape-painter, Constable, in his own Constabulary way—at “Jack Straw’s Castle,” I say, where I at this present moment am located (not that it matters in the least, but the world is always interested to know where men of genius are accustomed to disport themselves), I cannot do better than look over the heap of picture-gallery catalogues which I brought with me from London, and communicate to you, my friend in Paris, my remarks thereon.

A man with five shillings to spare may at this present moment half kill himself with pleasure in London town, and in the neighbourhood of Pall Mall, by going from one picture gallery to another, and examining the beauties and absurdities which are to be found in each. There is first the National Gallery (entrance, nothing), in one wing of the little gin-shop of a building so styled near Saint Martin’s Church; in another wing is the exhibition of the Royal Academy (entrance, one shilling; catalogue, one ditto). After having seen this, you come to the Water-Colour Exhibition in Pall Mall East; then to the Gallery in Suffolk Street; and, finally, to the New Water-Colour Society in Pall Mall,—a pretty room, which formerly used to be a gambling-house, where many a bout of seven’s-the-main, and iced champagne, has been had by the dissipated in former days. All these collections (all the modern ones, that is) deserve to be noticed, and contain a deal of good, bad, and indifferent wares, as is the way with all other institutions in this wicked world.

*Commençons donc avec le commencement*—with the exhibition of the Royal Academy, which consists, as everybody knows, of thirty-eight knight and esquire

Academicians, and nineteen simple and ungentle Associates, who have not so much as a shabby Mister before their names. I recollect last year facetiously ranging these gentlemen in rank according to what I conceived to be their merits,—King Mulready, Prince Maclise, Lord Landseer, Archbishop Eastlake (according to the best of my memory, for “Jack Straw,” strange to say, does not take in *Fraser’s Magazine*), and so on. At present, a great number of new-comers, not Associates even, ought to be elevated to these aristocratic dignities; and, perhaps, the order ought to be somewhat changed. There are many more good pictures (here and elsewhere) than there were last year. A great stride has been taken in matters of art, my dear friend. The young painters are stepping forward. Let the old fogies look to it; let the old Academic Olympians beware, for there are fellows among the rising race who bid fair to oust them from sovereignty. They have not yet arrived at the throne, to be sure, but they are near it. The lads are not so good as the best of the Academicians; but many of the Academicians are infinitely worse than the lads, and are old, stupid, and cannot improve, as the younger and more active painters will.

If you are particularly anxious to know what is the best picture in the room, not the biggest (Sir David Wilkie’s is the biggest, and exactly contrary to the best), I must request you to turn your attention to a noble river-piece by J. W. M. Turner, Esquire, R.A., “The Fighting ‘Téméraire’”—as grand a painting as ever figured on the walls of any Academy, or came from the easel of any painter. The old “Téméraire” is dragged to her last home by a little, spiteful, diabolical steamer. A mighty red sun, amidst a host of flaring clouds, sinks to

rest on one side of the picture, and illumines a river that seems interminable, and a countless navy that fades away into such a wonderful distance as never was painted before. The little demon of a steamer is belching out a volume (why do I say a volume? not a hundred volumes could express it) of foul, lurid, red-hot, malignant smoke, paddling furiously, and lashing up the water round about it; while behind it (a cold grey moon looking down on it), slow, sad, and majestic, follows the brave old ship, with death, as it were, written on her. I think, my dear Bricabrac (although, to be sure, your nation would be somewhat offended by such a collection of trophies), that we ought not, in common gratitude, to sacrifice entirely these noble old champions of ours, but that we should have somewhere a museum of their skeletons, which our children might visit, and think of the brave deeds which were done in them. The bones of the "Agamemnon" and the "Captain," the "Vanguard," the "Culloden," and the "Victory," ought to be sacred relics, for Englishmen to worship almost. Think of them when alive, and braving the battle and the breeze, they carried Nelson and his heroes victorious by the Cape of Saint Vincent, in the dark waters of Aboukir, and through the fatal conflict of Trafalgar. All these things, my dear Bricabrac, are, you will say, absurd, and not to the purpose. Be it so; but Bowbellites as we are, we Cockneys feel our hearts leap up when we recall them to memory; and every clerk in Threadneedle Street feels the strength of a Nelson, when he thinks of the mighty actions performed by him.

It is absurd, you will say (and with a great deal of reason), for Titmarsh, or any other Briton, to grow so poetically enthusiastic about a four-foot canvas, repre-

senting a ship, a steamer, a river, and a sunset. But herein surely lies the power of the great artist. He makes you see and think of a great deal more than the objects before you; he knows how to soothe or intoxicate, to fire or to depress, by a few notes, or forms, or colours, of which we cannot trace the effect to the source, but only acknowledge the power. I recollect some years ago, at the theatre at Weimar, hearing Beethoven's "Battle of Vittoria," in which, amidst a storm of glorious music, the air of "God save the King" was introduced. The very instant it began, every Englishman in the house was bolt upright, and so stood reverently until the air was played out. Why so? From some such thrill of excitement as makes us glow and rejoice over Mr. Turner and his "Fighting 'Téméraire';" which I am sure, when the art of translating colours into music or poetry shall be discovered, will be found to be a magnificent national ode or piece of music.

I must tell you, however, that Mr. Turner's performances are for the most part quite incomprehensible to me; and that his other pictures, which he is pleased to call "Cicero at his Villa," "Agrippina with the Ashes of Germanicus," "Pluto carrying off Proserpina," or what you will, are not a whit more natural, or less mad, than they used to be in former years, since he has forsaken nature, or attempted (like your French barbers) to embellish it. *On n'embellit pas la nature*, my dear Bricabrac; one may make pert caricatures of it, or mad exaggerations like Mr. Turner in his fancy pieces. O ye gods! why will he not stick to copying her majestical countenance, instead of daubing it with some absurd antics and fard of his own? Fancy pea-green skies, crimson-lake trees, and orange and purple grass—fancy



cataracts, rainbows, suns, moons, and thunderbolts—shake them well up, with a quantity of gamboge, and you will have an idea of a fancy picture by Turner. It is worth a shilling alone to go and see “Pluto and Proserpina.” Such a landscape! such figures! such a little red-hot coal-scuttle of a chariot! As Nat Lee sings—

“Methought I saw a hieroglyphic bat  
 Skim o’er the surface of a slipshod hat;  
 While, to increase the tumult of the skies,  
 A damned potato o’er the whirlwind flies.”

If you can understand these lines, you can understand one of Turner’s landscapes; and I recommend them to him, as a pretty subject for a piece for next year.

Etty has a picture on the same subject as Turner’s “Pluto carrying off Proserpina;” and if one may complain that in the latter the figures are not indicated, one cannot at least lay this fault to Mr. Etty’s door. His figures *are* drawn, and a deuced deal *too much* drawn. A great large curtain of fig-leaves should be hung over every one of this artist’s pictures, and the world should pass on, content to know that there are some glorious colours painted beneath. His colour, indeed, is sublime: I doubt if Titian ever knew how to paint flesh better—but his taste! Not David nor Girodet ever offended propriety so—scarcely ever Peter Paul himself, by whose side, as a colourist and a magnificent heroic painter, Mr. Etty is sometimes worthy to stand. I wish he would take Ariosto in hand, and give us a series of designs from him. His hand would be the very one for those deep luscious landscapes, and fiery scenes of love and battle. Besides “Proserpine,” Mr. Etty has two more pictures, “Endymion,” with a dirty, affected,



beautiful, slatternly Diana, and a portrait of the "Lady Mayoress of York," which is a curiosity in its way. The line of her ladyship's eyes and mouth (it is a front face) are made to meet at a point in a marabou feather which she wears in her turban, and close to her cheekbone; while the expression of the whole countenance is so fierce, that you would imagine it a Lady Macbeth, and not a lady mayoress. The picture has, nevertheless, some very fine painting about it—as which of Mr. Etty's pieces has not?

The artists say there is very fine painting, too, in Sir David Wilkie's great "Sir David Baird;" for my part, I think very little. You see a great quantity of brown paint; in this is a great flashing of torches, feathers, and bayonets. You see in the foreground, huddled up in a rich heap of corpses and drapery, Tippoo Sahib; and swaggering over him on a step, waving a sword for no earthly purpose, and wearing a red jacket and buckskins, the figure of Sir David Baird. The picture is poor, feeble, theatrical; and I would just as soon have Mr. Hart's great canvas of "Lady Jane Grey" (which is worth exactly twopence-halfpenny) as Sir David's poor picture of "Seringapatam." Some of Sir David's portraits are worse even than his historical compositions—they seem to be painted with snuff and tallow-grease: the faces are merely indicated, and without individuality; the forms only half-drawn, and almost always wrong. What has come to the hand that painted "The Blind Fiddler" and "The Chelsea Pensioners"? Who would have thought that such a portrait as that of "Master Robert Donne," or the composition entitled "The Grandfather," could ever have come from the author of "The Rent Day" and "The Reading of the Will"?

If it be but a contrast to this feeble, flimsy, transparent figure of Master Donne, the spectator cannot do better than cast his eyes upwards, and look at Mr. Linnell's excellent portrait of "Mr. Robert Peel." It is real substantial nature, carefully and honestly painted, and without any flashy tricks of art. It may seem ungracious in "us youth" thus to fall foul of our betters; but if Sir David has taught us to like good pictures, by painting them formerly, we cannot help criticising if he paints bad ones now; and bad they most surely are.

From the censure, however, must be excepted the picture of "Grace before Meat," which, a little misty and feeble, perhaps, in drawing and substance, in colour, feeling, composition, and expression is exquisite. The eye loves to repose upon this picture, and the heart to brood over it afterwards. When, as I said before, lines and colours come to be translated into sounds, this picture, I have no doubt, will turn out to be a sweet and touching hymn-tune, with rude notes of cheerful voices, and peal of soft melodious organ, such as one hears stealing over the meadows on sunshiny Sabbath-days, while waves under cloudless blue the peaceful golden corn. Some such feeling of exquisite pleasure and content is to be had, too, from Mr. Eastlake's picture of "Our Lord and the Little Children." You never saw such tender white faces, and solemn eyes, and sweet forms of mothers round their little ones bending gracefully. These pictures come straight to the heart, and then all criticism and calculation vanish at once,—for the artist has attained his great end, which is, to strike far deeper than the sight; and we have no business to quarrel about defects in form and colour, which are but little parts of the great painter's skill.

Look, for instance, at another piece of Mr. Eastlake's, called, somewhat affectedly, "*La Svegliarina*." The defects of the painter, which one does not condescend to notice when he is filled with a great idea, become visible instantly when he is only occupied with a small one; and you see that the hand is too scrupulous and finikin, the drawing weak, the flesh chalky, and unreal. The very same objections exist to the other picture, but the subject and the genius overcome them.

Passing from Mr. Eastlake's pictures to those of a greater genius, though in a different line,—look at Mr. Leslie's little pieces. Can anything be more simple—almost rude—than their manner, and more complete in their effect upon the spectator? The very soul of comedy is in them; there is no coarseness, no exaggeration; but they gladden the eye, and the merriment which they excite cannot possibly be more pure, gentlemanlike, or delightful. Mr. Maclise has humour, too, and vast powers of expressing it; but whisky is not more different from rich burgundy than his fun from Mr. Leslie's. To our thinking, Leslie's little head of "Sancho" is worth the whole picture from "*Gil Blas*," which hangs by it. In point of workmanship, this is, perhaps, the best picture that Mr. Maclise ever painted; the colour is far better than that usually employed by him, and the representation of objects carried to such an extent as we do believe was never reached before. There is a poached egg, which one could swallow; a trout, that beats all the trout that was ever seen; a copper pan, scoured so clean that you might see your face in it; a green blind, through which the sun comes; and a wall, with the sun shining on it, that De Hooghe could not surpass. This young man has the greatest power of hand that was ever had,

perhaps, by any painter in any time or country. What does he want? Polish, I think; thought, and cultivation. His great picture of "King Richard and Robin Hood" is a wonder of dexterity of hand; but coarse, I think, and inefficient in humour. His models repeat themselves too continually. Allen-a-Dale, the harper, is the very counterpart of Gil Blas; and Robin Hood is only Apollo with whiskers: the same grin, the same display of grinders,—the same coarse luscious mouth, belongs to both. In the large picture, everybody grins, and shows his whole *râtelier*; and you look at them and say, "These people seem all very jolly." Leslie's characters do not laugh themselves, but they make *you* laugh; and this is where the experienced American artist beats the dashing young Irish one. We shall say nothing of the colour of Mr. Maclise's large picture; some part appears to us to be excellent, and the whole piece, as far as execution goes, is worthy of his amazing talents and high reputation. Mr. Maclise has but one portrait; it is, perhaps, the best in the exhibition: sober in colour, wonderful for truth, effect, and power of drawing.

In speaking of portraits, there is never much to say; and they are fewer, and for the most part more indifferent, than usual. Mr. Pickersgill has a good one, a gentleman in a green chair; and one or two outrageously bad. Mr. Phillips's "Doctor Sheppard" is a finely painted head and picture; his Lady Dunraven, and her son, as poor, ill drawn, and ill coloured a performance as can possibly be. Mr. Wood has a pretty head; Mr. Stone a good portrait of a very noble-looking lady, the Hon. Mrs. Blackwood; Mr. Bewick a good one; and there are, of course, many others whose names might be

mentioned with praise or censure, but whom we will, if you please, pass over altogether.

The great advance of the year is in the small historical compositions, of which there are many that deserve honourable mention. Redgrave's "Return of Olivia to the Vicar" has some very pretty painting and feeling in it; "Quentin Matsys," by the same artist, is tolerably good. D. Cowper's "Othello relating his Adventures," really beautiful; as is Cope's "Belgian Family." All these are painted with grace, feeling, and delicacy; as is E. M. Ward's "Cimabue and Giotto" (there is in Tiepolo's etchings the self-same composition, by the way); and Herbert's elegant picture of the "Brides of Venice." Mr. Severn's composition from the "Ancient Mariner" is a noble performance; and the figure of the angel with raised arm awful and beautiful too. It does good to see such figures in pictures as those and the above, invented and drawn,—for they belong, as we take it, to the best school of art, of which one is glad to see the daily spread among our young painters.

Mr. Charles Landseer's "Pillage of a Jew's House" is a very well and carefully painted picture, containing a great many figures and good points; but we are not going to praise it: it wants vigour, to our taste, and what you call *actualité*. The people stretch their arms and turn their eyes the proper way, but as if they were in a tableau and paid for standing there; one longs to see them all in motion and naturally employed.

I feel, I confess, a kind of delight in finding out Mr. Edwin Landseer in a bad picture; for the man paints so wonderfully well, that one is angry that he does not paint better, which he might with half his talent, and without half his facility. "Van Amburgh and the



Lions" is a bad picture, and no mistake; dexterous, of course, but flat and washy: the drawing even of the animals is careless; that of the man bad, though the head is very like, and very smartly painted. Then there are other dog-and-man portraits; "Miss Peel with Fido," for instance. Fido is wonderful, and so are the sponges, and hair-brushes, and looking-glass, prepared for the dog's bath; and the drawing of the child's face, as far as the lines and expression go, is very good; but the face is covered with flesh-coloured paint, and not flesh, and the child looks like a wonderful doll, or imitation child, and not a real young lady, daughter of a gentleman who was prime minister last week (by-the-by, my dear Bric-a-brac, did you ever read of such a pretty Whig game as that, and such a nice *coup d'état*?). There, again, is the beautiful little Princess of Cambridge, with a dog, and a piece of biscuit: the dog and the biscuit are just perfection; but the princess is no such thing,—only a beautiful apology for a princess, like that which Princess Penelope *didn't* send the other day to the Lord Mayor of London.

We have to thank you (and not our Academy, which has hung the picture in a most scurvy way) for Mr. Scheffer's "Prêche Protestant." This fine composition has been thrust down on the ground, and trampled under foot, as it were, by a great number of worthless Academics; but it merits one of the very best places in the gallery; and I mention it to hint an idea to your worship, which only could come from a great mind like that of Titmarsh,—to have, namely, some day a great European congress of paintings, which might be exhibited at one place,—Paris, say, as the most central; or, better still, travel about, under the care of trusty superintendents,



as they might, without fear of injury. I think such a circuit would do much to make the brethren known to one another, and we should hear quickly of much manly emulation, and stout training for the contest. If you will mention this to Louis Philippe the next time you see that *roi citoyen* (mention it soon,—for, egad! the next *émeute* may be successful; and who knows when it will happen?)—if you will mention this at the Tuileries, *we* will take care of Saint James's; for I suppose that you know, in spite of the Whigs, her most sacred Majesty reads every word of *Fraser's Magazine*, and will be as sure to see this on the first of next month, as Lord Melbourne will be to dine with her on that day.

But let us return to our muttons. I think there are few more of the oil pictures about which it is necessary to speak; and besides them, there are a host of miniatures, difficult to expatiate upon, but pleasing to behold. There are Chalon's ogling beauties, half-a-dozen of them; and the skill with which their silks and satins are dashed in by the painter is a marvel to the beholder. There are Ross's heads, that to be seen must be seen through a microscope. There is Saunders, who runs the best of the miniature men very hard; and Thorburn, with Newton, Robertson, Rochard, and a host of others; and, finally, there is the sculpture-room, containing many pieces of clay and marble, and, to my notions, but two good things, a sleeping child (ridiculously called the Lady Susan Somebody), by Westmacott; and the bust of Miss Stuart, by Macdonald: never was anything on earth more exquisitely lovely.

These things seen, take your stick from the porter at the hall door, cut it, and go to fresh picture galleries; but ere you go, just by way of contrast, and to soothe

your mind, after the glare and bustle of the modern collection, take half-an-hour's repose in the National Gallery; where, before the "Bacchus and Ariadne," you may see what the magic of colour is; before "Christ and Lazarus" what is majestic, solemn grace and awful beauty; and before the new "Saint Catherine" what is the real divinity of art. Oh, Eastlake and Turner!—Oh, Maclise and Mulready! you are all very nice men; but what are you to the men of old?

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Issuing then from the National Gallery—you may step over to Farrance's by the way, if you like, and sip an ice, or bolt a couple of dozen forced-meat balls in a basin of mock-turtle soup—issuing, I say, from the National Gallery, and after refreshing yourself or not, as your purse or appetite permits, you arrive speedily at the Water-Colour Exhibition, and cannot do better than enter. I know nothing more cheerful or sparkling than the first *coup d'œil* of this little gallery. In the first place, you never can enter it without finding four or five pretty women, that's a fact; pretty women with pretty pink bonnets peeping at pretty pictures, and with sweet whispers vowing that Mrs. Seyffarth is a dear delicious painter, and that her style is "so soft;" and that Miss Sharpe paints every bit as well as her sister; and that Mr. Jean Paul Frederick Richter draws the loveliest things, to be sure, that ever were seen. Well, very likely the ladies are right, and it would be unpolite to argue the matter; but I wish Mrs. Seyffarth's gentlemen and ladies were not so dreadfully handsome, with such white pillars of necks, such long eyes and lashes, and such dabs of carmine at the mouth and nostrils. I wish Miss Sharpe would not paint Scripture subjects, and Mr.

Richter great goggle-eyed, red-cheeked, simpering wenches, whose ogling has become odious from its repetition. However, the ladies like it, and, of course, must have their way.

If you want to see *real* nature, now, real expression, real startling home poetry, look at every one of Hunt's heads. Hogarth never painted anything better than these figures, taken singly. That man rushing away frightened from the beer-barrel is a noble head of terror; that Miss Jemima Crow, whose whole body is a grin, regards you with an ogle that all the race of Richters could never hope to imitate. Look at yonder card-players; they have a penny pack of the devil's books, and one has just laid down the king of trumps! I defy you to look at him without laughing, or to examine the wondrous puzzled face of his adversary without longing to hug the greasy rogue. Come hither, Mr. Maclise, and see what genuine comedy is; you who can paint better than all the Hunts and Leslies, and yet not near so well. If I were the Duke of Devonshire, I would have a couple of Hunts in every room in all my houses; if I had the blue-devils (and even their graces are, I suppose, occasionally so troubled), I would but cast my eyes upon these grand good-humoured pictures, and defy care. Who does not recollect "Before and After the Mutton Pie," the two pictures of that wondrous boy? Where Mr. Hunt finds his models, I cannot tell; they are the very flower of the British youth; each of them is as good as "Sancho;" blessed is he that has his portfolio full of them.

There is no need to mention to you the charming landscapes of Cox, Copley Fielding, De Wint, Gastineau, and the rest. A new painter, somewhat in the style of

Harding, is Mr. Callow; and better, I think, than his master or original, whose colours are too gaudy to my taste, and effects too glaringly theatrical.

Mr. Cattermole has, among others, two very fine drawings; a large one, the most finished and the best coloured of any which have been exhibited by this fine artist; and a smaller one, "The Portrait," which is charming. The portrait is that of Jane Seymour or Anne Boleyn; and Henry VIII. is the person examining it, with the Cardinal at his side, the painter before him, and one or two attendants. The picture seems to me a perfect masterpiece, very simply coloured and composed, but delicious in effect and tone, and telling the story to a wonder. It is much more gratifying, I think, to let a painter tell his own story in this way, than to bind him down to a scene of "Ivanhoe" or "Uncle Toby;" or, worse still, to an illustration of some wretched story in some wretched fribble Annual. Woe to the painter who falls into the hands of Mr. Charles Heath (I speak, of course, not of Mr. Heath personally, but in a Pickwickian sense—of Mr. Heath the Annual monger); he ruins the young artist, sucks his brains out, emasculates his genius so as to make it fit company for the purchasers of Annuals. Take, for instance, that unfortunate young man, Mr. Corbould, who gave great promise two years since, painted a pretty picture last year, and now—he has been in the hands of the Annual-mongers, and has left well-nigh all his vigour behind him. Numerous Zuleikas and Lalla Rookhs, which are hanging about the walls of the Academy and the New Water-Colour Gallery, give lamentable proofs of this: such handsome Turks and leering sultanas; such Moors, with straight noses and pretty curled beards! Away, Mr.

Corbould! away while it is yet time, out of the hands of these sickly heartless Annual sirens! and ten years hence, when you have painted a good, vigorous, healthy picture, bestow the tear of gratitude upon Titmarsh, who tore you from the lap of your crimson-silk- and gilt-edged Armida.

Mr. Cattermole has a couple, we will not say of imitators, but of friends, who admire his works very much; these are, Mr. Nash and Mr. Lake Price; the former paints furniture and old houses, the latter old houses and furniture, and both very pretty. No harm can be said of these miniature scene-painters; on the contrary, Mr. Price's "Gallery at Hardwicke" is really remarkably dexterous; and the chairs, tables, curtains, and pictures are nicked off with extraordinary neatness and sharpness—and then? why then, no more is to be said. Cobalt, sepia, and a sable pencil will do a deal of work, to be sure; and very pretty it is, too, when done: and as for finding fault with it, that nobody will and can; but an artist wants something more than sepia, cobalt, and sable pencils, and the knowledge how to use them. What do you think, my dear Bricabrac, of a little *genius*?—*that's* the picture-painter, depend on it.

Being on the subject of water-colours, we may as well step into the New Water-Colour Exhibition: not so good as the old, but very good. You will see here a large drawing by Mr. Corbould of a tournament, which will show at once how clever that young artist is, and how weak and *maniéré*. You will see some charming unaffected English landscapes by Mr. Sims; and a capital Spanish Girl by Hicks, of which the flesh-painting cannot be too much approved. It is done without the heavy



white, with which water-colour artists are now wont to belabour their pictures; and is, therefore, frankly and clearly painted, as all transparent water-colour drawing must be. The same praise of clearness, boldness, and depth of tone must be given to Mr. Absolon, who uses no white, and only just so much stippling as is necessary; his picture has the force of oil, and we should be glad to see his manner more followed.

Mr. Haghe's "Town Hall of Courtray" has attracted, and deservedly, a great deal of notice. It is a very fine and masterly architectural drawing, rich and sombre in effect, the figures introduced being very nearly as good as the rest of the picture. Mr. Haghe, we suppose, will be called to the upper house of water-colour painters, who might well be anxious to receive into their ranks many persons belonging to the new society. We hope, however, the latter will be faithful to themselves; there is plenty of room for two galleries, and the public must, ere long, learn to appreciate the merits of the new one. Having spoken a word in favour of Mr. Johnston's pleasing and quaintly coloured South American sketches, we have but to bend our steps to Suffolk Street, and draw this discourse to a close.

Here is a very fine picture indeed, by Mr. Hurlstone, "Olympia attacked by Bourbon's Soldiers in Saint Peter's and flying to the Cross." Seen from the further room, this picture is grand in effect and colour, and the rush of the armed men towards the girl finely and vigorously expressed. The head of Olympia has been called too calm by the critics; it seems to me most beautiful, and the action of the figure springing forward and flinging its arms round the cross nobly conceived and executed. There is a good deal of fine Titianic painting



in the soldiers' figures (oh, that Mr. Hurlstone would throw away his lampblack!), and the background of the church is fine, vast, and gloomy. This is the best historical picture to be seen anywhere this year; perhaps the worst is the one which stands at the other end of the room, and which strikes upon the eye as if it were an immense water-colour sketch of a feeble picture by President West. Speaking of historical paintings, I forgot to mention a large and fine picture by Mr. Dyce, the "Separation of Edwy and Elgiva;" somewhat crude and odd in colour, with a good deal of exaggeration in the countenances of the figures, but having grandeur in it, and unmistakable genius; there is a figure of an old woman seated, which would pass muster very well in a group of Sebastian Piombo.

A capitally painted head by Mr. Stone, called the "Swordbearer," almost as fresh, bright, and vigorous as a Vandyke, is the portrait, we believe, of a brother artist, the clever actor Mr. M'Ian. The latter's picture of "Sir Tristram in the Cave" deserves especial remark and praise; and is really as fine a dramatic composition as one will often see. The figures of the knight and the lady asleep in the foreground are novel, striking, and beautifully easy. The advance of the old king, who comes upon the lovers; the look of the hideous dwarf, who finds them out; and behind, the line of spears that are seen glancing over the rocks, and indicating the march of the unseen troops, are all very well conceived and arranged. The piece deserves engraving; it is wild, poetic, and original. To how many pictures, nowadays, can one apply the two last terms?

There are some more new pictures, in the midst of a great quantity of trash, that deserve notice. Mr. D.

Cowper is always good; Mr. Stewart's "Grandfather" contains two excellent likenesses, and is a pleasing little picture. Mr. Hurlstone's "Italian Boy," and "Girl with a Dog," are excellent; and, in this pleasant mood, for fear of falling into an angry fit on coming to look further into the gallery, it will be as well to conclude. Wishing many remembrances to Mrs. Bricabrac, and better luck to you in the next *émeute*, I beg here to bid you farewell and entreat you to accept the assurances of my distinguished consideration.

M. A. T.

*Au CITOYEN BRUTUS NAPOLÉON BRICABRAC, Réfugié  
d'Avril, Blessé de Mai, Condamné de Juin, Décoré  
de Juillet, &c. &c. Hôtel Dieu, à Paris.*

(*Fraser's Magazine*, June 1839.)

## A PICTORIAL RHAPSODY BY MICHAEL ANGELO TITMARSH

WITH AN INTRODUCTORY LETTER TO MR. YORKE

**M**Y DEAR YORKE,—Do you remember the orders which you gave me at the close of our dinner last week at the Clarendon?—that dinner which you always provide upon my arrival in town from my country-seat; knowing full well that Titmarsh before he works must dine, and when he dines, must dine well? Do you, I say, remember the remarks which you addressed to me? Probably not; for that third bottle of Clos-Vougeot had evidently done your business, and you were too tipsy, even to pay the bill.

Well, let bills be bills, and what care we? There is Mr. James Fraser, our employer, master, publisher, purse-bearer, and friend, who has such a pleasure in paying that it is a pity to baulk him; and I never saw a man look more happy than he when he lugged out four five-pound notes to pay for that dinner of ours. What a scene it was! You asleep with your head in a dish of melted raspberry-ice; Mr. Fraser calm, beneficent, majestic, counting out the thirteens to the waiters; the Doctor and Mr. John Abraham Heraud singing “*Suoni la tromba intrepida*,” each clutching the other’s hand, and waving a punch-ladle or a dessert-knife in the unemployed paw, and the rest of us joining in chorus when they came to “*gridando liberta*.”—But I am wandering

from the point: the address which you delivered to me on drinking my health was in substance this:—

“Mr. Michael Angelo Titmarsh, the splendid feast of which you have partaken, and the celebrated company of individuals whom you see around you, will show you in what estimation myself and Mr. Fraser hold your talents,—not that the latter point is of any consequence, as I am the sole editor of the Magazine. Sir, you have been called to the metropolis from a very distant part of the country, your coach-hire and personal expenses have been defrayed, you have been provided with a suit of clothes that *ought* to become you, for they have been for at least six months the wonder of the town while exhibited on my own person; and you may well fancy that all these charges have not been incurred on our parts, without an expectation of some corresponding return from you. You are a devilish bad painter, sir; but never mind, Hazlitt was another, and old Peter Pindar was a miserable dauber; Mr. Alexander Pope, who wrote several pretty poems, was always busy with brush and palette, and made sad work of them. You, then, in common with these before-named illustrations, as my friend, Lady Morgan, calls them [Sir Charles returned thanks], are a wretched artist; but a tolerable critic—nay, a good critic—nay, let me say to your face, the best critic, the clearest, the soundest, the gayest, the most eloquent, the most pathetic, and, above all, the most honest critic in matters of art that is to be found in her Majesty’s dominions. And, therefore, Mr. Titmarsh, for we must give the deuce his due, you have been brought from your cottage near John O’Groat’s or Land’s End,—I forget which,—therefore you have been summoned to London at the present season.

“Sir, there are at this moment no less than five public exhibitions of pictures in the metropolis; and it will be your duty carefully to examine every one of them during your residence here, and bring us a full and accurate report upon all the pieces exhibited which are remarkable for goodness, badness, or mediocrity.”

I here got up; and, laying my hand on my satin waistcoat, looked up to heaven, and said, “Sir, I—”

“Sit down, sir, and keep your eternal wagging jaws quiet! Waiter! whenever that person attempts to speak, have the goodness to fill his mouth with olives or a damson cheese.—To proceed. Sir, and you, gentlemen, and you, O intelligent public of Great Britain! (for I know that every word I say is in some way carried to you) you must all be aware, I say, how wickedly,—how foully, basely, meanly—how, in a word, with-every-deteriorating-adverb that ends in *ly*—in *ly*, gentlemen [here Mr. Yorke looked round, and myself and Mr. Fraser, rather alarmed lest we should have let slip a pun, began to raise a low faint laugh]—you have all of you seen how the world has been imposed upon by persons calling themselves critics, who, in daily, weekly, monthly prints, protrude their nonsense upon the town. What are these men? Are they educated to be painters?—No! Have they a taste for painting?—No! I know of newspapers in this town, gentlemen, which send their reporters indifferently to a police office or a picture gallery, and expect them to describe Correggio or a fire in Fleet Street with equal fidelity. And, alas! it must be confessed that our matter-of-fact public of England is itself but a dull appreciator of the arts, and is too easily persuaded by the dull critics who lay down their stupid laws.

“But we cannot expect, Mr. Titmarsh, to do any good to our beloved public by telling them merely that their instructors are impostors. Abuse is no argument, foul words admit of no pretence (you may have remarked that I never use them myself, but always employ the arts of gentlemanly persuasion), and we must endeavour to create a reform amongst the nations by simply preaching a purer and higher doctrine. Go you among the picture galleries, as you have done in former years, and prattle on at your best rate; don’t philosophise, or define, or talk big, for I will cut out every line of such stuff, but speak in a simple natural way,—without fear, and without favour.

“Mark that latter word ‘favour’ well; for you are a great deal too tender in your nature, and too profuse of compliments. Favour, sir, is the curse of the critical trade; and you will observe how a spirit of *camaraderie* and partisanship prevails in matters of art especially. The picture-critics, as I have remarked, are eminently dull—dull and loud; perfectly ignorant upon all subjects connected with art, never able to guess at the name of an artist without a catalogue and a number, quite unknowing whether a picture be well or ill drawn, well or ill painted: they must prate, nevertheless, about light and shade, warm and cool colour, keeping, chiaroscuro, and such other terms, from the Painters’ Cant Dictionary, as they hear bandied about among the brethren of the brush.

“You will observe that such a critic has ordinarily his one or two idols that he worships; the one or two painters, namely, into whose studios he has free access, and from whose opinions he forms his own. There is Dash, for instance, of the *Star* newspaper; now and anon you



hear him discourse of the fine arts, and you may take your affidavit that he has just issued from Blank's *atelier*: all Blank's opinions he utters—utters and garbles, of course; all his likings are founded on Blank's dicta, and all his dislikings: 'tis probable that Blank has a rival, one Asterisk, living over the way. In Dash's eye Asterisk is the lowest of creatures. At every fresh exhibition you read how 'Mr. Blank has transcended his already transcendent reputation;' 'Myriads are thronging round his glorious canvases;' 'Billions have been trampled to death while rushing to examine his grand portrait of Lady Smagsmag;' 'His picture of Sir Claude Calipash is a gorgeous representation of aldermanic dignity and high chivalric grace!' As for Asterisk, you are told, 'Mr. Asterisk has two or three pictures—pretty, but weak, repetitions of his old faces and subjects in his old namby-pamby style. The Committee, we hear, rejected most of his pictures: the Committee are very compassionate. How *dared* they reject Mr. Blank's stupendous historical picture of So-and-so?'"

[Here, my dear sir, I am sorry to say that there was a general snore heard from the guests round the table, which rather disturbed the flow of your rhetoric. You swallowed down two or three pints of burgundy, however, and continued.]

"But I must conclude. Michael Angelo Titmarsh, you know your duty. You are an honest man [loud cheers, the people had awakened during the pause]. You must go forth determined to tell the truth, the whole truth, and nothing but the truth; as far as you, a fallible creature [cries of 'No, no!'] know it. If you see a good picture, were it the work of your bitterest enemy—and you have hundreds—praise it."

"I will," gasped I.

"Hold your tongue, sir, and don't be interrupting me with your perpetual orations! If you see a bad picture, were it the work of your dearest associate, your brother, the friend of your bosom, your benefactor—cut, slash, slaughter him without mercy. Strip off humbug, sir, though it cover your best boon-companion. Praise merit, though it belong to your fiercest foe, your rival in the affections of your mistress, the man from whom you have borrowed money, or taken a beating in private!"

"Mr. Yorke," said I, clenching my fists and starting up, "this passes endurance, were you not intoxicated;" but two waiters here seized and held me down, luckily for you.

"Peace, Titmarsh" (said you); "'twas but raillery. Be honest, my friend, is all that I would say; and if you write a decent article on the exhibitions, Mr. Fraser will pay you handsomely for your trouble; and, in order that you may have every facility for visiting the picture galleries, I myself will give you a small sum in hand. Here are ten shillings. Five exhibitions, five shillings; catalogues, four. You will have twelve pence for yourself, to take refreshments in the intervals."

I held out my hand, for my anger had quite disappeared.

"Mr. Fraser," said you, "give the fellow half-a-sovereign; and, for Heaven's sake, teach him to be silent when a gentleman is speaking!"

What passed subsequently need not be stated here, but the above account of your speech is a pretty correct one; and, in pursuance of your orders, I busied myself with the exhibitions on the following day. The result of my labours will be found in the accompanying report.

I have the honour, sir, of laying it at your feet, and of  
subscribing myself,

With the profoundest respect and devotion,

Sir,

Your very faithful and obedient Servant,

MICHAEL ANGELO TITMARSH.

*Moreland's Coffee House, Dean Street, Soho.*

ΠΑΨΩΔΙΑ ἢ ΓΡΑΜΜΑ Α΄.

THE ROYAL ACADEMY.

HAD the author of the following paragraphs the pen of a Sir Walter Scott or a Lady Morgan, he would write something excessively brilliant and witty about the first day of the exhibition, and of the company which crowd the rooms upon that occasion. On Friday the queen comes (Heaven bless her Majesty!) attended by her courtiers and train; and deigns, with royal eyes, to examine the works of her Royal Academicians. Her, as we are given to understand, the president receives, bowing profoundly, awe-stricken; his gold chain dangles from his presidential bosom, and sweet smiles of respectful courtesy light up his venerable face. Walking by her Majesty's side, he explains to her the wonders of the show. "That, may it please your Majesty, is a picture representing yourself, painted by the good knight, Sir David Wilkie: deign to remark how the robes seem as if they were cut out of British oak, and the figure is as wooden as the figurehead of one of your Majesty's men-of-war. Opposite is your Majesty's royal consort, by Mr. Patten. We have the honour to possess two more pairs of Pattens in this Academy—ha, ha! Round about

you will see some of my own poor works of art. Yonder is Mr. Landseer's portrait of your Majesty's own cockatoo, with a brace of Havadavats. Please your Royal Highness to look at the bit of biscuit; no baker could have done it more natural. Fair maid of honour, look at that lump of sugar; couldn't one take an affidavit, now, that it cost elevenpence a pound? Isn't it sweet? I know only one thing sweeter, and that's your ladyship's lovely face!"

In such lively conversation might we fancy a bland president discoursing. The queen should make august replies; the lovely smiling maids of honour should utter remarks becoming their innocence and station (turning away very red from that corner of the apartment where hang certain Venuses and Andromedas, painted by William Etty, Esquire); the gallant prince, a lordly, handsome gentleman, with a slight foreign accent, should curl the dark moustache that adorns his comely lip, and say, "Potztausend! but dat bigture of First Loaf by Herr von Mulready ist wunderschön!" and courtly chamberlains, prim goldsticks, and sly polonaises of the Court should take their due share in the gay scene, and deliver their portions of the dialogue of the little drama.

All this, I say, might be done in a very sprightly neat way, were poor Titmarsh an Ainsworth or a Lady Morgan; and the scene might be ended smartly with the knighting of one of the Academicians by her Majesty on the spot. As thus:—"The royal party had stood for three-and-twenty minutes in mute admiration before that tremendous picture by Mr. Maclise, representing the banquet in the hall of Dunsinane. 'Gory shadow of Banquo,' said Lady Almeria to Lady Wilhelmina, 'how hideous thou art!' 'Hideous! hideous yourself, marry!'

replied the arch and lovely Wilhelmina. ‘By my hali-dome!’ whispered the seneschal to the venerable prime minister, Lord Melborough—‘by cock and pie, Sir Count, but it seems me that yon Scottish kerne, Macbeth, hath a shrewd look of terror!’ ‘And a marvellous unkempt beard,’ answered the Earl; ‘and a huge mouth gaping wide for very terror, and a hand palsied with fear.’ ‘Hoot awa, mon!’ cried an old Scots general, ‘but the chield Macbeth (I’m descanded from him leeneally in the saxty-ninth generation) knew hoo to wield a guid claymore!’ ‘His hand looks as if it had dropped a hot potato!’ whispered a roguish page, and the little knave’s remark caused a titter to run through the courtly circle, and brought a smile upon the cheek of the President of the Academy; who, sooth to say, had been twiddling his chain of office between his finger and thumb, somewhat jealous of the praise bestowed upon his young rival.

“‘My Lord of Wellington,’ said her Majesty, ‘lend me your word.’ The veteran, smiling, drew forth that trenchant sabre,—that spotless blade of battle that had flashed victorious on the plains of far Assaye, in the breach of storm-girt Badajoz, in the mighty and supreme combat of Waterloo! A tear stood in the hero’s eye as he fell on his gartered knee; and holding the blade between his finger and thumb, he presented the hilt to his liege lady. ‘Take it, madam,’ said he; ‘sheathe it in this old breast, if you will, for my heart and sword are my sovereign’s. Take it, madam, and be not angry if there is blood upon the steel—’tis the blood of the enemies of my country!’ The queen took it; and as the young and delicate creature waved that tremendous war-sword, a gentleman near her remarked, that surely never lighted



on the earth a more delightful vision. 'Where is Mr. Maclise?' said her Majesty. The blushing painter stepped forward. 'Kneel! kneel!' whispered fifty voices; and frightened, he did as they ordered him. 'Sure she's not going to cut my head off?' he cried to the good knights, Sir Augustus Callcott and Sir Isaac Newton, who were standing. 'Your name, sir?' said the Ladye of England. 'Sure you know it's Maclise!' cried the son of Erin. 'Your Christian name?' shrieked Sir Martin Shee, in agony. 'Christian name, is it? Oh, then it's Daniel Malcolm, your Majesty, and much at your service!' She waved the sword majestically over his head, and said, 'Rise up, Sir Malcolm Maclise!'

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"The ceremony was concluded, the brilliant *cortège* moved away, the royal barouches received the illustrious party, the heralds cried, 'Largesse, Largesse!' and flung silver pennies among the shouting crowds in Trafalgar Square; and when the last man-at-arms that accompanied the royal train had disappeared, the loud *vivas* of the crowd were heard no more, the shrill song of the silver clarions had died away, his brother painters congratulated the newly-dubbed chevalier, and retired to partake of a slight collation of bread and cheese and porter in the keeper's apartments."

Were we, I say, inclined to be romantic, did we dare to be imaginative, such a scene might be depicted with considerable effect; but, as it is, we must not allow poor fancy to get the better of reason, and declare that to write anything of the sort would be perfectly uncalled for and absurd. Let it simply be stated that, on the Friday, her Majesty comes and goes. On the Saturday the Academicians have a private view for the great per-



sonages; the lords of the empire and their ladies, the editors of the newspapers and their friends; and, after they have seen as much as possible, about seven o'clock the Academicians give a grand feed to their friends and patrons.

In the arrangement of this banquet, let us say roundly that Messieurs de l'Académie are vastly too aristocratic. Why were *we* not asked? The dinner is said to be done by Gunter; and, though the soup and fish are notoriously cold and uncomfortable, we are by no means squeamish, and would pass over this gross piece of neglect. We long, too, to hear a bishop say grace, and to sit cheek by jowl with a duke or two. Besides, we could make some return; a good joke is worth a plateful of turtle; a smart brisk pun is quite as valuable as a bottle of champagne; a neat anecdote deserves a slice of venison, with plenty of fat and currant jelly, and so on. On such principles of barter we might be disposed to treat. But a plague on this ribaldry and beating about the bush! let us leave the plates, and come at once to the pictures.

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Once or twice before, in the columns of this Magazine, we have imparted to the public our notions about Greek art, and its manifold deadly errors. The contemplation of such specimens of it as we possess hath always, to tell the truth, left us in a state of unpleasant wonderment and perplexity. It carries corporeal beauty to a pitch of painful perfection, and deifies the body and bones truly: but, by dint of sheer beauty, it leaves humanity altogether inhuman—quite heartless and passionless. Look at Apollo the divine: there is no blood in his marble veins, no warmth in his bosom, no fire or speculation in his dull awful eyes. Laocoon writhes and

twists in an anguish that never can, in the breast of any spectator, create the smallest degree of pity. Diana,

“La chasseresse  
Blanche, au sein virginal,  
Qui presse  
Quelque cerf matinal,”<sup>1</sup>

may run from this till Doomsday; and we feel no desire to join the cold passionless huntress in her ghostly chase. Such monsters of beauty are quite out of the reach of human sympathy: they were purposely (by the poor benighted heathens who followed this error, and strove to make their error as grand as possible) placed beyond it. They seemed to think that human joy and sorrow, passion and love, were mean and contemptible in themselves. Their gods were to be calm, and share in no such feelings. How much grander is the character of the Christian school, which teaches that love is the most beautiful of all things, and the first and highest element of beauty in art!

I don't know, madam, whether I make myself clearly understood in saying so much; but if you will have the kindness to look at a certain little picture by Mr. Eastlake in this gallery, you will see to what the observation applies, and that out of a homely subject, and a few simple figures not at all wonderful for excessive beauty or grandeur, the artist can make something infinitely more beautiful than Medicean Venuses, and sublimer than Pythian Apollos. Happy are you, Charles Lock Eastlake, Esquire, R.A.! I think you have in your breast some of that sacred fire that lighted the bosom of Raphael Sanctius, Esquire, of Urbino, he being a

<sup>1</sup> Alfred de Musset.

young man,—a holy kind of Sabbath repose,—a calm that comes not of feeling, but of the overflowing of it—a tender yearning sympathy and love for God's beautiful world and creatures. Impelled by such a delightful sentiment, the gentle spirit of him in whom it dwells (like the angels of old, who first taught us to receive the doctrine that love was the key to the world) breathes always peace on earth and good will towards men. And though the privilege of enjoying this happy frame of mind is accorded to the humblest as well as the most gifted genius, yet the latter must remember that the intellect can exercise itself in no higher way than in the practice of this kind of adoration and gratitude. The great artist who is the priest of nature is consecrated especially to this service of praise; and though it may have no direct relation to religious subjects, the view of a picture of the highest order does always, like the view of stars in a calm night, or a fair quiet landscape in sunshine, fill the mind with an inexpressible content and gratitude towards the Maker who has created such beautiful things for our use.

And as the poet has told us how, not out of a wide landscape merely, or a sublime expanse of glittering stars, but of any very humble thing, we may gather the same delightful reflections (as out of a small flower, that brings us "thoughts that do often lie too deep for tears")—in like manner we do not want grand pictures and elaborate yards of canvas so to affect us, as the lover of drawing must have felt in looking at the Raphael designs lately exhibited in London. These were little faint scraps, mostly from the artist's pencil—small groups, unfinished single figures, just indicated; but the divine elements of beauty were as strong in them as in

the grandest pieces: and there were many little sketches, not half-an-inch high, which charmed and affected one like the violet did Wordsworth; and left one in that unspeakable, complacent, grateful condition, which, as I have been endeavouring to state, is the highest aim of the art.

And if I might be allowed to give a hint to amateurs concerning pictures and their merit, I would say look to have your *heart* touched by them. The best paintings address themselves to the best feelings of it; and a great many very clever pictures do not touch it at all. Skill and handling are great parts of a painter's trade, but heart is the first; this is God's direct gift to him, and cannot be got in any academy, or under any master. Look about, therefore, for pictures, be they large or small, finished well or ill, landscapes, portraits, figure-pieces, pen-and-ink sketches, or what not, that contain sentiment and great ideas. He who possesses these will be sure to express them more or less well. Never mind about the manner. He who possesses them not may draw and colour to perfection, and yet be no artist. As for telling you what sentiment is, and what it is not, wherein lies the secret of the sublime, there, madam, we must stop altogether; only, after reading Burke "On the Sublime," you will find yourself exactly as wise as you were before. I cannot tell why a landscape by Claude or Constable should be more beautiful—it is certainly not more dexterous—than a landscape by Mr. — or Mr. —. I cannot tell why Raphael should be superior to Mr. Benjamin Haydon (a fact which one person in the world may be perhaps inclined to doubt); or why "Vedrai, carino," in "Don Juan," should be more charming to me than "Suoni la tromba," before

mentioned. The latter has twice as much drumming, trumpeting, and thundering in it. All these points are quite undefinable and inexplicable (I never read a metaphysical account of them that did not seem sheer dullness and nonsense); but we can have no doubt about them. And thus we come to Charles Lock Eastlake, Esquire, from whom we started about a page since; during which we have laid down, first, that sentiment is the first quality of a picture; second, that to say whether this sentiment exists or no rests with the individual entirely, the sentiment not being capable of any sort of definition. Charles Lock Eastlake, Esquire, possesses, to my thinking, this undefinable arch-quality of sentiment to a very high degree. And, besides him, let us mention William Mulready, Esquire, Cope, Boxall, Redgrave, Herbert (the two latter don't show so much of it this year as formerly), and Richmond.

Mr. Eastlake's picture is as pure as a Sabbath-hymn sung by the voices of children. He has taken a very simple subject—hardly any subject at all; but such suggestive points are the best, perhaps, that a painter can take; for with the illustration of a given subject out of a history or romance, when one has seen it, one has commonly seen all, whereas such a piece as this, which Mr. Eastlake calls "The Salutation of the Aged Friar," brings the spectator to a delightful peaceful state of mind, and gives him matter to ponder upon long after. The story of this piece is simply this:—A group of innocent happy-looking Italian peasants are approaching a couple of friars; a boy has stepped forward with a little flower, which he presents to the elder of these, and the old monk is giving him his blessing.

Now, it would be very easy to find fault with this pic-



ture, and complain of excessive redness in the shadows, excessive whiteness in the linen, of repetition in the faces, —the smallest child is the very counterpart of one in the “Christ and the Little Children” by the same artist last year—the women are not only copies of women before painted by Mr. Eastlake, but absolutely copies of one another; the drawing lacks vigour, the flesh-tints variety (they seem to be produced, by the most careful stippling, with a brilliant composition of lake and burnt sienna, cooled off as they come to the edges with a little blue). But though, in the writer’s judgment, there are in the picture every one of these faults, the merits of the performance incomparably exceed them, and these are of the purely sentimental and intellectual kind. What a tender grace and purity in the female heads! If Mr. Eastlake repeats his model often, at least he has been very lucky in finding or making her: indeed, I don’t know in any painter, ancient or modern, such a charming character of female beauty. The countenances of the monks are full of unction; the children, with their mild-beaming eyes, are fresh with recollections of heaven. There is no affectation of middle-age mannerism, such as silly Germans and silly Frenchmen are wont to call Catholic art; and the picture is truly Catholic in consequence, having about it what the hymn calls “solemn mirth,” and giving the spectator the utmost possible pleasure in viewing it. Now, if we might suggest to Mr. Lane, the lithographer, how he might confer a vast benefit upon the public, we would entreat him to make several large copies of pictures of this class, executing them with that admirable grace and fidelity which are the characteristics of all his copies. Let these be coloured accurately, as they might be, at a small charge, and poor



people for a few guineas might speedily make for themselves delightful picture galleries. The colour adds amazingly to the charm of these pictures, and attracts the eye to them. And they are such placid pious companions for a man's study, that the continual presence of them could not fail to purify his taste and his heart.

I am not here arguing, let it be remembered, that Mr. Eastlake is absolute perfection; and will concede to those who find fault with him that his works are deficient in power, however remarkable for grace. Be it so. But, then, let us admire his skill in choosing such subjects as are best suited to his style of thinking, and least likely to show his faults. In the pieces ordinarily painted by him, grace and tender feeling are the chief requisites; and I don't recollect a work of his in which he has aimed at other qualities. One more picture besides the old Friar has Mr. Eastlake, a portrait of that beautiful Miss Bury, whom our readers must recollect in the old house, in a black mantle, a red gown, with long golden hair waving over her shoulders, and a lily in her hand. The picture was engraved afterwards in one of the *Annuals*; and was one of the most delightful works that ever came from Mr. Eastlake's pencil. I can't say as much for the present portrait: the picture wants relief, and is very odd and heavy in colour. The handsome lady looks as if she wanted her stays. O beautiful lily-bearer of six years since! you should not have appeared like a mortal after having once shone upon us as an angel.

And now we are come to the man whom we delight to honour, Mr. Mulready, who has three pictures in the exhibition that are all charming in their way. The first ("Fair Time," 116) was painted, it is said, more than a score of years since; and the observer may look into

it with some payment for his curiosity, for it contains specimens of the artist's old and new manner. The picture in its first state is somewhat in the Wilkie style of that day (oh for the Wilkie style of that day!), having many greys, and imitating closely the Dutchmen. Since then the painter has been touching up the figures in the foreground with his new and favourite lurid orange-colour; and you may see how this is stippled in upon the faces and hands, and borrow, perhaps, a hint or two regarding the Mulreadian secret.

What is the meaning of this strange colour?—these glowing burning crimsons, and intense blues, and greens more green than the first budding leaves of spring or the mignonette-pots in a Cockney's window at Brixton. But don't fancy that we are joking or about to joke at Mr. Mulready. These gaudy prismatic colours are wonderfully captivating to the eye: and, amidst a host of pictures, it cannot fail to settle on a Mulready in preference to all. But for consistency's sake, a protest must be put in against the colour; it is pleasant, but wrong; we never saw it in nature—not even when looking through an orange-coloured glass. This point being settled, then, and our minds eased, let us look at the design and conception of "First Love;" and pray, sir, where in the whole works of modern artists will you find anything more exquisitely beautiful? I don't know what that young fellow, so solemn, so tender, is whispering into the ear of that dear girl (she is only fifteen now, but, *sapristi*, how beautiful she will be about three years hence!), who is folding a pair of slim arms round a little baby, and making believe to nurse it, as they three are standing one glowing summer day under some trees by a stile. I don't know, I say, what they are saying; nor,

if I could hear, would I tell—'tis a secret, madam. Recollect the words that the Captain whispered in your ear that afternoon in the shrubbery. Your heart throbs, your cheek flushes; the sweet sound of those words tells clear upon your ear, and you say, "Oh, Mr. Titmarsh, how *can* you?" Be not afraid, madam—never, never will I peach; but sing, in the words of a poet who is occasionally quoted in the House of Commons—

"Est et fidei tuta silentio  
 Merces. Vetabo qui Cereris sacrum  
 Vulgarit arcana, sub isdem  
 Sit trabibus, fragilemve mecum  
 Solvat phaselum."

Which may be interpreted (with a slight alteration of the name of Ceres for that of a much more agreeable goddess) —

Be happy, and thy counsel keep,  
 'Tis thus the bard adviseth thee;  
 Remember that the silent lip  
 In silence shall rewarded be.  
 And fly the wretch who dares to strip  
 Love of its sacred mystery.

My loyal legs I would not stretch  
 Beneath the same mahogany;  
 Nor trust myself in Chelsea Reach,  
 In punt or skiff, with such as he.  
 The villain who would kiss and peach,  
 I hold him for mine enemy!

But, to return to our muttoms, I would not give a fig for the taste of the individual who does not see the exquisite beauty of this little group. Our artist has more passion

than the before-lauded Mr. Eastlake, but quite as much delicacy and tenderness; and they seem to me to possess the poetry of picture-making more than any other of their brethren.

By the way, what is this insane yell that has been raised throughout the public press about Mr. Mulready's other performance, the postage cover, and why are the sages so bitter against it? The *Times* says it is disgraceful and ludicrous; the elegant writers of the *Weekly Dispatch* vow it is ludicrous and disgraceful; the same sweet song is echoed by papers, Radical and Conservative, in London and the provinces, all the literary gentlemen being alive, and smarting under this insult to the arts of the country. Honest gentlemen of the press, be not so thin-skinned! Take my word for it, there is no cause for such vehement anger—no good opportunity here for you to show off that exquisite knowledge of the fine arts for which you are so celebrated throughout the world. Gentlemen, the drawing of which you complain is *not* bad. The commonest engravers, who would be ashamed to produce such a design, will tell you, if they know anything of their business, that they could not make a better in a hurry. Every man who knows what drawing is will acknowledge that some of these little groups are charmingly drawn; and I will trouble your commonest engravers to design the Chinese group, the American, or the West Indian, in a manner more graceful and more characteristic than that of the much-bespattered post envelope.

I am not holding up the whole affair as a masterpiece—*pas si bête*. The “triumphant hallegory of Britannia ruling the waves,” as Mathews used to call it, is a little stale, certainly, nowadays; but what would you

have? How is the sublime to be elicited from such a subject? Let some of the common engravers, in their leisure moments, since the thing is so easy, make a better design, or the literary men who are so indignant invent one. The Government, no doubt, is not bound heart and soul to Mr. Mulready, and is willing to hear reason. *Fiat justitia, ruat cælum*: though all the world shall turn on thee, O Government, in this instance Titmarsh shall stand by thee—ay, and without any hope of reward. To be sure, if my Lord Normanby absolutely insists—but that is neither here nor there. I repeat, the Post Office envelope is not bad, *quoad* design. That very lion, which some of the men of the press (the Daniels!) have been crying out about, is finely, carefully, and characteristically sketched; those elephants I am sure were closely studied, before the artist in a few lines laid them down on his wood-block; and as for the persons who are to imitate the engraving so exactly, let them try. It has been done by the best wood-engraver in Europe. Ask any man in the profession if Mr. Thompson is not at the head of it? He has bestowed on it a vast deal of time, and skill, and labour; and all who know the difficulties of wood-engraving—of outline wood-engraving—and of rendering faithfully a design so very minute as this, will smile at the sages who declare that all the world could forge it. There was one provincial paper which declared, in a style peculiarly elegant, that a man “with a block of wood and a *bread-and-cheese* knife could easily imitate the envelope;” which remark, for its profound truth and sagacity, the London journals copied. For shame, gentlemen! Do you think you show your knowledge by adopting such opinions as these, or prove your taste by clothing yourselves in the second-hand gar-



ments of the rustic who talks about bread and cheese? Try, Tyrotomos, upon whatever block thou choosest to practise; or, be wise, and with appropriate bread-and-cheese knife cut only bread and cheese. Of bread, white and brown, of cheese, old, new, mouldy, toasted, the writer of the *Double-Gloster Journal*, the *Stilton Examiner*, the *Cheddar Champion*, and *North Wiltshire Intelligencer*, may possibly be a competent critic, and (with mouth replete with the delicious condiment) may no doubt eloquently speak. But let us be cautious before we agree to and admiringly adopt his opinions upon matters of art. Mr. Thompson is the first wood-engraver in our country—Mr. Mulready one of the best painters in our or any school: it is hard that such men are to be assailed in such language, and by such a critic!

This artist's picture of an interior is remarkable for the same exaggerated colour, and for the same excellences. The landscape seen from the window is beautifully solemn, and very finely painted, in the clear bright manner of Van Dyck and Cranach, and the early German school.

Mr. Richmond's picture of "Our Lord after the Resurrection" deserves a much better place than it has in the little, dingy, newly-discovered octagon closet; and leaves us to regret that he should occupy himself so much with water-colour portraits, and so little with compositions in oil. This picture is beautifully conceived, and very finely and carefully drawn and painted. One of the apostles is copied from Raphael, and the more is the pity: a man who could execute two such grand figures as the other two in the picture need surely borrow from no one. A water-colour group by the same artist (547, "The



Children of Colonel Lindsay") contains two charming figures of a young lady and a little boy, painted with great care and precision of design and colour, with great purity of sentiment, and without the least affectation. Let our aristocracy send their wives and children (the handsomest wives and children in the world) to be painted by this gentleman, and those who are like him. Miss Lindsay, with her plain red dress and modest looks, is surely a thousand times more captivating than those dangerous smiling Delilahs in her neighbourhood, whom Mr. Chalon has painted. We must not be understood to undervalue this latter gentleman, however; his drawings are miracles of dexterity; every year they seem to be more skilful and more brilliant. Such satins and lace, such diamond rings and charming little lapdogs, were never painted before,—not by Watteau, the first master of the *genre*,—nor by Lancret, who was scarcely his inferior. A miniature on ivory by Mr. Chalon, among the thousand prim, pretty little pictures of the same class which all the ladies crowd about, is remarkable for its brilliancy of colour and charming freedom of handling; as is an oil sketch of masquerading figures, by the same painter, for the curious coarseness of the painting.

Before we leave the high-class pictures, we must mention Mr. Boxall's beautiful "Hope," which is exquisitely refined and delicate in sentiment, colour, and execution. Placed close beneath one of Turner's magnificent tornadoes of colour, it loses none of its own beauty. As Uhland writes of a certain king and queen who are seated in state side by side,—

"Der *Turner* furchtbar prächtig wie blut'ger Nordlichtschein,  
Der *Boxall* süß und milde, als blickte Vollmond drein."

Which signifies in English, that

“As beams the moon so gentle near the sun, that blood-red burner,  
So shineth William Boxall by Joseph Mallord Turner.”

In another part of the room, and contrasting their quiet grace in the same way with Mr. Turner's glaring colours, are a couple of delightful pictures by Mr. Cope, with mottoes that will explain their subjects. “Help thy father in his age, and despise him not when thou art in thy full strength;” and “Reject not the affliction of the afflicted, neither turn away thy face from a poor man.” The latter of these pictures is especially beautiful, and the figure of the female charity as graceful and delicate as may be. I wish I could say a great deal in praise of Mr. Cope's large altar-piece: it is a very meritorious performance; but here praise stops, and such praise is worth exactly nothing. A large picture must either be splendid, or else naught. This “Crucifixion” has a great deal of vigour, feeling, grace; BUT—the but is fatal; all minor praises are drowned in it. Recollect, however, Mr. Cope, that Titmarsh, who writes this, is only giving his private opinion; that he is mortal; that it is barely possible that he should be in the wrong; and with this confession, which I am compelled (for fear you might overlook the circumstance) to make, you will, I dare say, console yourself, and do well. But men must gird themselves, and go through long trainings, before they can execute such gigantic works as altar-pieces. Handel, doubtless, wrote many little pleasing melodies before he pealed out the “Hallelujah” chorus; and so painters will do well to try their powers, and, if possible, measure and understand them, before they use them. There is Mr. Hart, for instance, who took in an evil hour

to the making of great pictures; in the present exhibition is a decently small one; but the artist has over-stretched himself in the former attempts; as one hears of gentlemen on the rack, the limbs are stretched one or two inches by the process, and the patient comes away by so much the taller: but he can't *walk* near so well as before, and all his strength is stretched out of him.

Let this be a solemn hint to a clever young painter, Mr. Elmore, who has painted a clever picture of "The Murder of Saint Thomas à Becket," for Mr. Daniel O'Connell. Come off your rack, Mr. Elmore, or you will hurt yourself. Much better is it to paint small subjects, for some time at least. "Non cuivis contingit adire Corinthum," as the proverb says; but there is a number of pleasant villages in this world beside, where we may snugly take up our quarters. By the way, what is the meaning of Tom à Becket's black cassock under his canonicals? Would John Tuam celebrate mass in such a dress? A painter should be as careful about his costumes as an historian about his dates, or he plays the deuce with his composition.

Now, in this matter of costume, nobody can be more scrupulous than Mr. Charles Landseer, whose picture of Nell Gwynne is painted with admirable effect, and honest scrupulousness. It is very good in colour, very gay in spirits (perhaps too refined,—for Nelly never was such a hypocrite as to look as modest as that); but the gentlemen and ladies do not look as if they were accustomed to their dresses, for all their correctness, but had put them on for the first time. Indeed, this is a very small fault, and the merits of the picture are very great: every one of the accessories is curiously well painted,—some of the figures very spirited (the drawer is excel-

lent); and the picture one of the most agreeable in the whole gallery. Mr. Redgrave has another costume picture, of a rather old subject, from "The Rambler." A poor girl comes to be companion to Mr. and Mrs. Courtly, who are at piquet; their servants are bringing in tea, and the master and mistress are looking at the new-comer with a great deal of easy scorn. The poor girl is charming; Mrs. Courtly not quite genteel, but with a wonderful quilted petticoat; Courtly looks as if he were not accustomed to his clothes; the servants are very good; and as for the properties, as they would be called on the stage, these are almost too good, painted with a daguerréotypical minuteness that gives this and Mr. Redgrave's other picture of "Paracelsus" a finikin air, if we may use such a disrespectful term. Both performances, however, contain very high merit of expression and sentiment; and are of such a character as we seldom saw in our schools twenty years ago.

There is a large picture by a Scotch artist, Mr. Duncan, representing "The Entry of Charles Edward into Edinburgh," which runs a little into caricature, but contains a vast deal of character and merit; and which, above all, in the article of costume, shows much study and taste. Mr. Duncan seems to have formed his style upon Mr. Allan and Mr. Wilkie—I beg his pardon—Sir David. The former has a pleasing brown picture likewise on the subject of the Pretender. The latter's Maid of Saragossa and Spaniard at the gun, anyone may see habited as Irish peasants superintending "A Whisky Still," in the middle room, No. 252.

This picture, I say, anyone may see and admire who pleases: to me it seems all rags, and duds, and a strange, straggling, misty composition. There are fine things,

of course; for how can Sir David help painting fine things? In the "Benvenuto" there is superb colour, with a rich management of lakes especially, which has been borrowed from no master that we know of. The Queen is as bad a likeness and picture as we have seen for many a day. "Mrs. Ferguson, of Raith," a magnificent picture indeed, as grand in effect as a Rubens or Titian, and having a style of its own. The little sketch from Allan Ramsay is delightful; and the nobleman and hounds (with the exception of his own clumsy vermilion robe), as fine as the fellow-sized portrait mentioned before. Allan Ramsay has given a pretty subject, and brought us a pretty picture from another painter, Mr. A. Johnston, who has illustrated those pleasant quaint lines,—

"Last morning I was gay, and early out;  
Upon a dike I leaned, glow'ring about.  
I saw my Meg come linkan o'er the lea;  
I saw my Meg, but Meggy saw na me."

And here let us mention with praise two small pictures in a style somewhat similar—"The Recruit," and "Hermann and Dorothea," by Mr. Poole. The former of these little pieces is very touching and beautiful. There is among the present exhibitors no lack of this kind of talent; and we could point out many pictures that are equally remarkable for grace and agreeable feeling. Mr. Stone's "Annot Lyle" should not be passed over,—a pretty picture, very well painted, the female head of great beauty and expression.

Now, if we want to praise performances showing a great deal of power and vigour, rather than grace and delicacy, there are Mr. Etty's "Andromeda" and



“Venus.” In the former, the dim figure of advancing Perseus galloping on his airy charger is very fine and ghostly; in the latter, the body of the Venus, and indeed the whole picture, is a perfect miracle of colour. Titian may have painted Italian flesh equally well; but he never, I think, could surpass the skill of Mr. Etty. The trunk of this voluptuous Venus is the most astonishing representation of beautiful English flesh and blood, painted in the grandest and broadest style. It is said that the Academy at Edinburgh has a room full of Etty’s pictures; they could not do better in England than follow the example; but perhaps the paintings had better be kept *for the Academy only*—for the *profanum vulgus* are scarcely fitted to comprehend their peculiar beauties. A prettily drawn, graceful, nude figure, is “Bathsheba,” by Mr. Fisher, of the street and city of Cork.

The other great man of Cork is Daniel Maclise by name; and if in the riot of fancy he hath by playful Titmarsh been raised to the honour of knighthood, it is certain that here Titmarsh is a true prophet, and that the sovereign will so elevate him, one day or other, to sit with other cavaliers at the Academic round table. As for his pictures,—why, as for his pictures, madam, these are to be carefully reviewed in the next number of this Magazine; for the present notice has noticed scarcely anybody, and yet stretched to an inordinate length. “Macbeth” is not to be hurried off under six pages; and, for this June number, Mr. Fraser vows that he has no such room to spare.

We have said how Mr. Turner’s pictures blaze about the rooms; it is not a little curious to hear how artists and the public differ in their judgments concerning



them; the enthusiastic wonder of the first-named, the blank surprise and incredulity of the latter. "The new moon; or, I've lost my boat: you shan't have your hoop," is the ingenious title of one,—a very beautiful picture, too, of a long shining sea-sand, lighted from the upper part of the canvas by the above-named luminary of night, and from the left-hand corner by a wonderful wary boy in a red jacket—the best painted figure that we ever knew painted by Joseph Mallord Turner, Esquire.

He and Mr. Ward vie with each other in mottoes for their pictures. Ward's epigraph to the S——'s nest is wondrous poetic.

277. The S——'s Nest. S. Ward, R.A.

"Say they that happiness lives with the great,  
On gorgeous trappings mixt with pomp and state?  
More frequent found upon the simple plain,  
In poorest garb, with Julia, Jess, or Jane;  
In sport or slumber, as it likes her best,  
Where'er she *lays* she finds it a S——'s nest."

Ay, and a S——'s eggs, too, as one would fancy, were great geniuses not above grammar. Mark the line, too,

"On gorgeous trappings *mixt* with pomp and state,"

and construe the whole of this sensible passage.

Not less sublime is Mr. Ward's fellow-Academician:—

230. "Slavers throwing overboard the Dead and Dying: Typhon coming on." J. M. W. Turner, R.A.

"Aloft all hands, strike the topmasts and belay!  
Yon angry setting sun and fierce-edged clouds

Declare the Typhon's coming.  
Before it sweeps your decks, throw overboard  
The dead and dying—ne'er heed their chains.  
Hope, Hope, fallacious Hope!  
Where is thy market now? ”

*MS. Fallacies of Hope.*

Fallacies of Hope, indeed: to a pretty mart has she brought her pigs! How should Hope be hooked on to the slaver? By the anchor, to be sure, which accounts for it. As for the picture, the R.A.'s rays are indeed terrific; and the slaver throwing its cargo overboard is the most tremendous piece of colour that ever was seen; it sets the corner of the room in which it hangs into a flame. Is the picture sublime or ridiculous? Indeed I don't know which. Rocks of gamboge are marked down upon the canvas; flakes of white laid on with a trowel; bladders of vermilion madly spirted here and there. Yonder is the slaver rocking in the midst of a flashing foam of white-lead. The sun glares down upon a horrible sea of emerald and purple, into which chocolate-coloured slaves are plunged, and chains that will not sink; and round these are floundering such a race of fishes as never was seen since the *sæculum Pyrrhæ*; gasping dolphins, redder than the reddest herrings; horrid spreading polypi, like huge, slimy, poached eggs, in which hapless niggers plunge and disappear. Ye gods, what a “middle passage”! How Mr. Fowell Buxton must shudder! What would they say to this in Exeter Hall? If Wilberforce's statue downstairs were to be confronted with this picture, the stony old gentleman would spring off his chair, and fly away in terror!

And here, as we are speaking of the slave-trade, let us say a word in welcome to a French artist, Monsieur

Biard, and his admirable picture. Let the friends of the negro forthwith buy this canvas, and cause a plate to be taken from it. It is the best, most striking, most pathetic lecture against the trade that ever was delivered. The picture is as fine as Hogarth; and the artist, who, as we have heard, right or wrong, has only of late years adopted the profession of painting, and was formerly in the French navy, has evidently drawn a great deal of his materials from life and personal observation. The scene is laid upon the African coast. King Tom or King Boy has come with troops of slaves down the Quorra, and sits in the midst of his chiefs and mistresses (one a fair creature, not much darker than a copper tea-kettle), bargaining with a French dealer. What a horrible callous brutality there is in the scoundrel's face, as he lolls over his greasy ledger, and makes his calculations. A number of his crew are about him; their boats close at hand, in which they are stowing their cargo. See the poor wretches, men and women, collared together, drooping down. There is one poor thing, just parted from her child. On the ground in front lies a stalwart negro; one connoisseur is handling his chest, to try his wind; another has opened his mouth, and examines his teeth, to know his age and soundness. Yonder is a poor woman kneeling before one of the Frenchmen; her shoulder is fizzing under the hot iron with which he brands her; she is looking up, shuddering and wild, yet quite mild and patient: it breaks your heart to look at her. I never saw anything so exquisitely pathetic as that face. God bless you, Monsieur Biard, for painting it! It stirs the heart more than a hundred thousand tracts, reports, or sermons: it must convert every man who has seen it. You British Government, who have given

twenty millions towards the good end of freeing this hapless people, give yet a couple of thousand more to the French painter, and don't let his work go out of the country, now that it is here. Let it hang along with the Hogarths in the National Gallery; it is as good as the best of them. Or, there is Mr. Thomas Babington Macaulay, who has a family interest in the matter, and does not know how to spend all the money he brought home from India; let the right honourable gentleman look to it. Down with your dust, right honourable sir; give Monsieur Biard a couple of thousand for his picture of the negroes, and it will be the best black act you ever did in your life; and don't go for to be angry at the suggestion, or fancy we are taking liberties. What is said is said from one public man to another, in a Pickwickian sense, *de puissance en puissance*,—from Titmarsh, in his critical *cathedra*, to your father's eminent son, rich with the spoils of Ind, and wielding the bolts of war.

What a marvellous power is this of the painter's! how each great man can excite us at his will! what a weapon he has, if he knows how to wield it! Look for a while at Mr. Etty's pictures, and away you rush, your "eyes on fire," drunken with the luscious colours that are poured out for you on the liberal canvas, and warm with the sight of the beautiful sirens that appear on it. You fly from this (and full time too), and plunge into a green shady landscape of Lee or Creswick, and follow a quiet stream babbling beneath whispering trees, and chequered with cool shade and golden sunshine; or you set the world—nay, the Thames and the ocean—on fire with that incendiary Turner; or you laugh with honest kind-hearted Webster, and his troops of merry children; or you fall a-weeping with Monsieur Biard for his poor

blacks; or you go and consult the priests of the place, Eastlake, Mulready, Boxall, Cope, and the like, and straightway your mind is carried off in an ecstasy,—happy thrilling hymns sound in your ears melodious,—sweet thankfulness fills your bosom. How much instruction and happiness have we gained from these men, and how grateful should we be to them!

[It is well that Mr. Titmarsh stopped here, and I shall take special care to examine any further remarks which he may think fit to send. Four-fifths of this would have been cancelled, had the printed sheets fallen sooner into our hands. The story about the “Clarendon” is an absurd fiction; no dinner ever took place there. I never fell asleep in a plate of raspberry-ice; and though I certainly did recommend this person to do justice by the painters, making him a speech to that effect, my opinions were infinitely better expressed, and I would repeat them were it not so late in the month.—O. Y.]

## A PICTORIAL RHAPSODY: CONCLUDED

AND FOLLOWED BY A REMARKABLE STATEMENT OF FACTS  
BY MRS. BARBARA

AND now, in pursuance of the promise recorded in the last number of this Magazine, and for the performance of which the public has ever since been in breathless expectation, it hath become Titmarsh's duty to note down his opinions of the remaining pictures in the Academy exhibition; and to criticise such other pieces as the other galleries may show.

In the first place, then, with regard to Mr. Maclise, it becomes us to say our say: and as the *Observer* newspaper, which, though under the express patronage of the royal family, devotes by far the noblest part of its eloquence to the consideration of dramatic subjects, and to the discussion of the gains, losses, and theatrical conduct of managers,—as, I say, the *Observer* newspaper, whenever Madame Vestris or Mr. Yates adopts any plan that concurs with the notions of the paper in question, does not fail to say that Madame Vestris or Mr. Yates has been induced so to reform in consequence of the *Observer's* particular suggestion; in like manner, Titmarsh is fully convinced, that all the painters in this town have their eyes incessantly fixed upon his criticisms, and that all the wise ones regulate their opinions by his.

In the language of the *Observer*, then, Mr. Maclise has done wisely to adopt our suggestions with regard to



the moral treatment of his pictures, and has made a great advance in his art. Of his four pictures, let us dismiss the scene from "Gil Blas" at once. Coming from a second-rate man, it would be well enough; it is well drawn, grouped, lighted, shadowed, and the people all grin very comically, as people do in pictures called comic; but the soul of fun is wanting, as I take it,—the merry, brisk, good-humoured spirit which in Le Sage's text so charms the reader.

"Olivia and Malvolio" is, on the contrary, one of the best and most spiritual performances of the artist. Nothing can be more elegant than the tender languid melancholy of Olivia, nor more poetical than the general treatment of the picture. The long clipped alleys and quaint gardens, the peacocks trailing through the walks, and vases basking in the sun, are finely painted and conceived. Examine the picture at a little distance, and the *ensemble* of the composition and colour is extraordinarily pleasing. The details, too, are, as usual, wonderful for their accuracy. Here are flower-beds, and a tree above Olivia's head, of which every leaf is painted, and painted with such skill, as not in the least to injure the general effect of the picture. Mr. Maclise has a daguerréotypic eye, and a feeling of form stronger, I do believe, than has ever been possessed by any painter before him.

Look at the portrait of Mr. Dickens,—well arranged as a picture, good in colour, and light, and shadow, and as a likeness perfectly amazing; a looking-glass could not render a better facsimile. Here we have the real identical man Dickens: the artist must have understood the inward Boz as well as the outward before he made this admirable representation of him. What cheerful

intelligence there is about the man's eyes and large forehead! The mouth is too large and full, too eager and active, perhaps; the smile is very sweet and generous. If Monsieur de Balzac, that voluminous physiognomist, could examine this head, he would, no doubt, interpret every tone and wrinkle in it: the nose firm, and well placed; the nostrils wide and full, as are the nostrils of all men of genius (this is Monsieur Balzac's maxim). The past and the future, says Jean Paul, are written in every countenance. I think we may promise ourselves a brilliant future from this one. There seems no flagging as yet in it, no sense of fatigue, or consciousness of decaying power. Long mayest thou, O Boz! reign over thy comic kingdom; long may we pay tribute, whether of threepence weekly or of a shilling monthly, it matters not. Mighty prince! at thy imperial feet, Titmarsh, humblest of thy servants, offers his vows of loyalty, and his humble tribute of praise.

And now (as soon as we are off our knees, and have done paying court to sovereign Boz) it behoves us to say a word or two concerning the picture of "Macbeth," which occupies such a conspicuous place in the Academy gallery. Well, then, this picture of "Macbeth" has been, to our notion, a great deal too much praised and abused; only Titmarsh understands the golden mean, as is acknowledged by all who read his criticisms. Here is a very fine masterly picture, no doubt, full of beauties, and showing extraordinary power; but not a masterpiece, as I humbly take it,—not a picture to move the beholder as much as many performances that do not display half the power that is here exhibited. I don't pretend to lay down any absolute laws on the sublime (the reader will remember how the ancient satirist hath

accused John Dennis of madness, for his vehement preaching of such rules). No, no; Michael Angelo T. is not quite so impertinent as that; but the public and the artist will not mind being told, without any previous definitions, that this picture is not of the highest order: the "Malvolio" is far more spiritual and suggestive, if we may so speak; it tells not only its own tale very charmingly, but creates for the beholder a very pleasant melancholy train of thought, as every good picture does in its kind, from a six-inch canvas by Hobbema or Ruysdael up to a thousand-foot wall of Michael Angelo. If you read over the banquet-scene in words, it leaves an impression far more dreadful and lively. On the stage, it has always seemed to us to fail; and though out of a trap-door in the middle of it Mr. Cooper is seen to rise very solemnly,—his face covered with white, and a dreadful gash of vermilion across his neck; though he nods and waggles his head about in a very quiet ghostlike manner; yet, strange to say, neither this scene, nor this great actor, has ever frightened us, as they both should, as the former does when we read it at home. The fact is, that it is quite out of Mr. Cooper's power to look ghostly enough, or, perhaps, to soar along with us to that sublime height to which our imagination is continually carrying us.

A large part of this vast picture Mr. Maclise has painted very finely. The lords are all there in gloomy state, fierce stalwart men in steel; the variety of attitude and light in which the different groups are placed, the wonderful knowledge and firmness with which each individual figure and feature are placed down upon the canvas will be understood and admired by the public, but by the artist still more, who knows the difficulty of

these things, which seem so easy, which are so easy, no doubt, to a man with Mr. Maclise's extraordinary gifts. How fine is yonder group at the farthest table, lighted up by the reflected light from the armour of one of them! The effect, as far as we know, is entirely new; the figures drawn with exquisite minuteness and clearness, not in the least interrupting the general harmony of the picture. Look at the two women standing near Lady Macbeth's throne, and those beautiful little hands of one of them placed over the state-chair: the science, workmanship, feeling in these figures are alike wonderful. The face, bust, and attitude of Lady Macbeth are grandly designed; the figures to her right, with looks of stern doubt and wonder, are nobly designed and arranged. The main figure of Macbeth, I confess, does not please; nor the object which has occasioned the frightful convulsive attitude in which he stands. He sees not the ghost of Banquo, but a huge, indistinct, gory shadow, which seems to shake its bloody locks, and frown upon him. Through this shade, intercepted only by its lurid transparency, you see the figures of the guests; they are looking towards it, and *through* it. The skill with which this point is made is unquestionable; there is something there, and nothing. The spectators feel this as well as the painted actors of the scene; there are times when, in looking at the picture, one loses sight of the shade altogether, and begins to wonder with Rosse, Lenox, and the rest.

The idea, then, so far as it goes, is as excellently worked out as it is daringly conceived. But is it a just one? I think not. I should say it was a grim piece of comedy rather than tragedy. One is puzzled by this piece of *diablerie*,—not deeply affected and awe-

stricken, as in the midst of such heroical characters and circumstances one should be.

“Avaunt, and quit my sight! Let the earth hide thee!  
Thy bones are marrowless—thy blood is cold;  
Thou hast no speculation in those eyes  
Which thou dost glare with.”

Before the poet's eyes, at least, the figure of the ghost stood complete—an actual visible body, with the life gone out of it; an image far more grand and dreadful than the painter's fantastical shadow, because more simple. The shadow is an awful object,—granted; but the most sublime, beautiful, fearful sight in all nature is, surely, the face of a man; wonderful in all its expressions of grief or joy, daring or endurance, thought, hope, love, or pain. How Shakspeare painted all these; with what careful thought and brooding were all his imaginary creatures made!

I believe we have mentioned the best figure-pieces in the exhibition; for, alas! the “Milton and his Daughters” of Sir Augustus Calcott, although one of the biggest canvases in the gallery, is by no means one of the best; and one may regret that this most *spirituel* of landscape-painters should have forsaken his old style to follow figure-drawing. Mr. Hollins has a picture of “Benvenuto Cellini showing a Trinket to a Lady.” A subject of absorbing interest and passionate excitement, painted in a corresponding manner. A prim lady sits smiling in a chair, by a table, on which is a very neat regular tablecloth, drawn at right angles with the picture-frame; parallel with the table is a chest of drawers, *secrétaire*, cabinet, or *bahut*. Near this stands a waiting-maid, smiling archly; and in front you behold



young Benvenuto, spick and span in his very best clothes and silk stockings, looking—as Benvenuto never did in his life. Of some parts of this picture, the colour and workmanship are very pretty; but was there ever such a niminypiminy subject treated in such a niminypiminy way? We can remember this gentleman's picture of "Margaret at the Spinning-wheel" last year, and should be glad to see and laud others that were equally pretty. Mr. Lauder has, in the same room, a pleasing picture from Walter Scott, "The Glee-Maiden;" and a large sketch, likewise from Scott, by a French artist (who has been celebrated in this Magazine as the author of the picture "The Sinking of the 'Vengeur'"), is fine in effect and composition.

If Mr. Herbert's picture of "Travellers taking Refreshment at a Convent Gate" has not produced much sensation, it is because it is feeble in tone, not very striking in subject, and placed somewhat too high. There is a great deal of beauty and delicacy in all the figures; and though lost here, amidst the glare and bustle of the Academy, it will be an excellent picture for the cabinet, where its quiet graces and merits will be better seen.

Mr. Webster's "Punch," before alluded to, deserves a great deal of praise. The landscape is beautiful, the group of little figures assembled to view the show are delightfully gay and pretty. Mr. Webster has the bump of philoprogenitiveness (as some ninny says of George Cruikshank in the *Westminster Review*); and all mothers of large families, young ladies who hope to be so one day or the other, and honest papas, are observed to examine this picture with much smiling interest. It is full of sunshine and innocent playful good-humour; all Punch's audience are on the grin. John,



the squire's footman, is looking on with a protecting air; the old village folk are looking on, grinning with the very youngest; boys are scampering over the common, in order to be in time for the show; Punchman is tootooing on the pipes, and banging away on the drum; potboy has consigned to the earth his precious cargo, and the head of every tankard of liquor is wasting its frothy fragrance in the air; in like manner, the pieman permits his wares to get cold; nurserymaids, schoolboys, happy children in go-carts, are employed in a similar way: indeed, a delightful little rustic comedy.

In respect of portraits, the prettiest, as I fancy, after Wilkie's splendid picture of Mrs. Ferguson, is one by Mr. Grant, of a lady with a scarf of a greenish colour. The whole picture is of the same tone, and beautifully harmonious; nor are the lady's face and air the least elegant and charming part of it. The Duke has been painted a vast number of times, such are the penalties of glory; nor is it possible to conceive anything much worse than that portrait of him in which Colonel Gurwood is represented by his side, in a red velvet waistcoat, offering to his Grace certain despatches. It is in the style of the famous picture in the Regent Circus, representing Mr. Coleby the cigarist, an orange, a pineapple, a champagne-cork, a little dog, some decanters, and a yellow bandanna,—all which personages appear to be so excessively important, that the puzzled eyes scarcely know upon which to settle. In like manner, in the Wellington-Gurwood testimonial, the accessories are so numerous, and so brilliantly coloured, that it is long before one can look up to the countenances of the Colonel and his Grace; which, it is to be presumed, are the main objects of interest in the piece. And this plan has been not

unartfully contrived,—for the heads are by no means painted up to the point of brilliancy which is visible in boots, clocks, bell-pulls, Turkey carpets, arm-chairs, and other properties here painted.

Now, if the artist of the above picture wishes to know how properties may be painted with all due minuteness, and yet conduce to the general effect of the picture, let him examine the noble little portrait of Lord Cottenham, by Leslie,—the only contribution of this great man to the exhibition. Here are a number of accessories introduced, but with that forethought and sense of propriety which, as I fancy, distinguish all the works of Mr. Leslie. They are not here for mere picturesque effect or ornamental huddle; but are made to tell the story of the piece, and indicate the character of the dignified personage who fills the centre of it. The black brocade drapery of the Chancellor's gown is accurately painted, and falls in that majestic grave way in which a chancellor's robe *should* fall. Are not the learned lord's arms somewhat short and fin-like? This is a query which we put humbly, having never had occasion to remark that part of his person.

Mr. Briggs has his usual pleasant well-painted portraits; and Mr. Patten a long full-length of Prince Albert that is not admired by artists, it is said, but a good downright honest *bourgeois* picture, as we fancy; or, as a facetious friend remarked, good plain *roast-and-boiled* painting. As for the portrait opposite—that of her Majesty, it is a sheer libel upon that pretty gracious countenance, an act of rebellion for which Sir David should be put into York gaol. Parts of the picture are, however, splendidly painted. And here, being upon the subject, let us say a word in praise of those two delight-

ful lithographic heads, after Ross, which appear in the printshop windows. Our gracious Queen's head is here most charming; and that of the Prince full of such manly frankness and benevolence as must make all men cry "God bless him." I would much sooner possess a copy of the Ross miniature of the Queen, than a cast from her Majesty's bust by Sir Francis Chantrey, which has the place of honour in the sculpture vault.

All Macdonald's busts deserve honourable notice. This lucky sculptor has some beautiful subjects to model, and beautiful and graceful all his marbles are. As much may be said of Mr. M'Dowell's girl,—the only piece of imaginative sculpture in the Academy that has struck us as pleasing. Mr. Behnes, too, should receive many commendations; an old man's head particularly, that is full of character and goodness; and "The Bust of a Lady," which may be called "A Lady with a Bust,"—a beautiful bust, indeed, of which the original and the artist have both good right to be proud. Mr. Bell's virgin is not so pleasing in the full size as in the miniature copy of it.

For the matter of landscapes, we confess ourselves to be no very ardent admirers of these performances, clever and dexterous as most of them are. The works of Mr. Stanfield and Mr. Roberts cannot fail to be skilful; and both of these famous artists show their wonderful power of drawing, as usual. But these skilful pictures have always appeared to us more pleasing in little on the sketching-board than when expanded upon the canvas. A couple of Martins must be mentioned,—huge, queer, and tawdry to our eyes, but very much admired by the public, who is no bad connoisseur, after all;

and also a fine Castle of Chillon, or Chalon, rudely painted, but very poetical and impressive.

[Here Titmarsh exchanges his check at the door for a valuable gingham umbrella, with a yellow horn-head, representing Lord Brougham or Doctor Syntax, and is soon seen, with his hat very much on one side, swaggering down Pall Mall East, to the Water-Colour Gallery. He flings down eighteenpence in the easiest way, and goes upstairs.]

Accident, or, what is worse, ill health, has deprived us of the two most skilful professors of the noble art of water-colour painting; and, without the works of Messrs. Lewis and Cattermole, the gallery looks empty indeed. Those gentlemen are accustomed to supply the picture-lover with the *pièces de résistance* of the feast, with which, being decently satisfied, we can trifle with an old market-place by Prout, or six cows and four pigs by Hill, or a misty Downs by Copley Fielding, with some degree of pleasure. Discontented, then, with the absence of the substantials, it must be confessed that we have been examining the rest of the pictures in no very good humour. And so, to tell you a secret, I do not care a fig for all the old town-halls in the world, though they be drawn never so skilfully. How long are we to go on with Venice, Verona, Lago di Soandso, and Ponte di What-d'ye-call-'em? I am weary of gondolas, striped awnings, sailors with red night (or rather day) caps, cobalt distances, and posts in the water. I have seen so many white palaces standing before dark purple skies, so many black towers with gamboge atmospheres behind them, so many masses of rifle-green trees plunged into the deepest shadow, in the midst of sunshiny plains, for no other reason but because dark and light contrast together,

that a slight expression of satiety may be permitted to me, and a longing for more simple nature. On a great staring theatre such pictures may do very well—you are obliged there to seek for these startling contrasts; and by the aid of blue lights, red lights, transparencies, and plenty of drums and appropriate music, the scene thus presented to one captivates the eye, and calls down thunder from the galleries.

But in little quiet rooms, on sheets of paper of a yard square, such monstrous theatrical effects are sadly painful. You don't mistake patches of brickdust for maidens' blushes, or fancy that tinfoil is diamonds, or require to be spoken to with the utmost roar of the lungs. Why, in painting, are we to have monstrous, flaring, Drury Lane tricks and claptraps put in practice, when a quieter style is, as I fancy, so infinitely more charming?

There is no use in mentioning the names of persons who are guilty of the above crimes; but let us say who is *not* guilty, and that is D. Cox, upon whose quiet landscapes, moist grass, cool trees, the refreshed eye rests with the utmost pleasure, after it has been perplexed and dazzled elsewhere. May we add an humble wish that this excellent painter will remain out of doors, amidst such quiet scenes as he loves, and not busy himself with Gothicism, middleageism, and the painting of quaint interiors? There are a dozen artists, of not a tithe of his genius, who can excel him at the architectural work. There is, for instance, Mr. Nash, who is improving yearly, and whose pictures are not only most dexterously sketched, but contain numberless little episodes, in the shape of groups of figures, that are full of grace and feeling. There is Mr. Haghe, too, of the lower house; but of him anon.



To show how ill and how well a man may paint at the same time, the public may look at a couple of drawings by J. Nash,—one, the interior of a church; the other, a plain landscape: both of which are executed with excessive, almost childish rudeness, and are yet excellent, as being close copies of the best of all drawing-masters, Nature: and Mr. Barrett, who has lately written a book for students, tells them very sagaciously *not* to copy the manner of any master, however much he may be in the mode. Some there are, fashionable instructors in the art of water-colouring, of whom, indeed, a man had better not learn at any price; nay, were they to offer a guinea per lesson, instead of modestly demanding the same, the reader should be counselled not to accept of their instructions.

See in what a different school Mr. Hunt works, and what marvellous effects he produces! There is a small picture of an interior by him (to which the blue ticket having the pretty word SOLD written on it is not fixed) that, as a copy of nature, is a perfect miracle. No De Hooghe was ever better, more airy and sunshiny. And the most extraordinary part of this extraordinary picture is, that the artist has not produced his effect of excessive brilliancy by any violent contrasting darkness; but the whole picture is light; the sunshine is in every corner of the room; and this drawing remains unsold, while Dash, and Blank, and Asterisk have got off all theirs. The large head of the black girl is painted with wonderful power; in water-colours, we have scarcely seen anything so vigorous. The boys and virgins are, as usual, admirable; the lad with the bottle, he reading ballads in the barn, and the red, ragged, brickdust-coloured, brigand-looking fellow, especially good. In a



corner is a most astonishing young gentleman with a pan of milk: he is stepping forward full into your face; and has seen something in it which has caused him to spill his milk and look dreadfully frightened. Every man who is worth a fig, as he comes up to this picture bursts out a-laughing—he can't help himself; you hear a dozen such laughs in the course of your visit. Why does this little drawing so seize hold of the beholder and cause him to roar? There is the secret: the painter has got the soul of comedy in him—the undefinable humorous genius. Happy is the man who possesses that drawing: a man must laugh if he were taking his last look at it before being hanged.

Mr. Taylor's flowing pencil has produced several pieces of delightful colour; but we are led bitterly to deplore the use of that fatal white-lead pot, that is clogging and blackening the pictures of so many of the water-colour painters nowadays. His large picture contains a great deal of this white mud, and has lost, as we fancy, in consequence, much of that liquid mellow tone for which his works are remarkable. The retreating figures in this picture are beautiful; the horses are excellently painted, with as much dexterous brilliancy of colour as one sees in the oil pictures of Landseer. If the amateur wants to see how far transparent colour will go, what rich effect may be produced by it, how little necessary it is to plaster drawings with flakes of white, let him examine the background of the design representing a page asleep on a chair, than which nothing can be more melodious in colour, or more skilfully and naturally painted.

In the beauty gallery which this exhibition usually furnishes, there is Mr. Richter, who contributes his usual

specimens; the fair Miss Sharpe, with those languishing-eyed charmers whom the world admires so much; and still more to our taste, a sweet pretty lady, by Mr. Stone, in a hideous dress, with upper-Benjamin buttons; a couple of very graceful and delicate heads by Wright; and one beautiful head, a portrait evidently, by Cristall, that is placed very modestly in a corner near the ground—where such a drawing should be placed, of course, being vigorous, honest, natural, and beautiful. This artist's other drawings—a mysterious subject, representing primæval Scotchmen, rocks, waterfalls, a cataract of bulls, and other strange things, looks like a picture painted in a dream. Near it hangs Mr. Mackenzie's view of Saint Denis's Cathedral, that is painted with great carefulness, and is very true to nature. And having examined this, and Mr. Varley's fine gloomy sketches, you shall be no longer detained at this place, but walk on to see what more remains to be seen.

Of the New Water-Colour Society, I think it may be asserted that their gallery contains neither such good nor such bad drawings as may be seen in the senior exhibition; unless, indeed, we except Mr. Haghe, a gentleman who in architectural subjects has a marvellous skill, and whose work deserves to be studied by all persons who follow the trade of water-colouring. This gentleman appears to have a profound knowledge (or an extraordinary instinct) of his profession as an architectural draughtsman. There are no tricks, no clumsy plastering of white, no painful niggling, nor swaggering affectation of boldness. He seems to understand every single tone and line which he lays down; and his picture, in my humble judgment, contains some of the very best

qualities of which this branch of painting is capable. You cannot produce by any combination of water-colours such effects as may be had from oil, such richness and depth of tone, such pleasing variety of texture, as gums and varnishes will give; but, on the other hand, there are many beauties peculiar to the art, which the oil-painter cannot arrive at,—such as air, brightness, coolness, and flatness of surface; points which painters understand and can speak of a great deal better than amateur writers and readers. Why will the practitioners, then, be so ambitious? Why strive after effects that are only to be got imperfectly at best, and at the expense of qualities far more valuable and pleasing? There are some aspiring individuals who will strive to play a whole band of music off a guitar, or to perform the broadsword exercise with a rapier,—monstrous attempts, that the moral critic must lift up his voice to reprehend. Valuable instruments are guitars and small-swords in themselves, the one for making pleasant small music, the other for drilling small holes in the human person; but let the professor of each art do his agreeable duty in his own line, nor strive with his unequal weapons to compete with persons who have greater advantages. Indeed, I have seldom seen the works of a skilful water-colour painter of figures, without regretting that he had not taken to oil, which would allow him to put forth all the vigour of which he was capable. For works, however, like that of Mr. Haghe, which are not finished pictures, but admirable finished sketches, water is best; and we wish that his brethren followed his manner of using it. Take warning by these remarks, O Mr. Absolon! Your interiors have been regarded by Titmarsh with much pleasure, and deserve at his hands a great deal

of commendation. Mr. Absolon, we take it, has been brought up in a French school—there are many traces of foreign manner in him; his figures, for instance, are better costumed than those of our common English artists. Look at the little sketch which goes by the laconic title of “Jump.” Let Mrs. Seyfarth come and look at it before she paints Sir Roger de Coverley’s figure again, and she will see what an air of life and authenticity the designer has thrown into his work. Several larger pieces by Mr. Absolon, in which are a face—is it the artist’s own, by any chance?—(We fancy that we have a knack at guessing a portrait of an artist by himself, having designed about five thousand such in our own experience,—“Portrait of a Painter,” “A Gentleman in a Vandyke Dress,” “A Brigand,” “A Turkish Costume,” and so on: they are somehow always rejected by those cursed Academicians)—but to return to Absolon, whom we have left hanging up all this time on the branch of a sentence, he has taken hugely to the body-colour system within the last twelve months, and small good has it done him. The accessories of his pictures are painted with much vigour and feeling of colour, are a great deal stronger than heretofore—a great deal too strong for the figures themselves; and the figures being painted chiefly in transparent colour, will not bear the atmosphere of distemper by which they are surrounded. The picture of “The Bachelor” is excellent in point of effect and justness of colour.

Mr. Corbould is a gentleman who must be mentioned with a great deal of praise. His large drawing of the “Canterbury Pilgrims at the Tabard” is very gay and sparkling; and the artist shows that he possesses a genuine antiquarian or Walter-Scottish spirit. It is a pity

that his people are all so uncommon handsome. It is a pity that his ladies wear such uncommonly low dresses—they did not wear such (according to the best authorities) in Chaucer's time; and even if they did, Mr. Corbould had much better give them a little more cloth, which costs nothing, and would spare much painful blushing to modest men like—never mind whom. But this is a moral truth: nothing is so easy to see in a painter as a certain inclination towards naughtiness, which we press-Josephs are bound to cry fie at. Cover them up, Mr. Corbould—muslin is the word; but of this no more. Where the painter departs from his line of beauty, his faces have considerable humour and character. The whole of the pilgrim group, as he has depicted it, is exceedingly picturesque. It might be painted with a little more strength, and a good deal less finical trifling with the pencil; but of these manual errors the painter will no doubt get the better as his practice and experience increase.

Here is a large and interesting picture by Mr. Warren, of the Pasha of Egypt in the middle of the Nubian desert, surrounded by pipe-bearers and camels, and taking his cup of coffee. There is much character both in the figures and scenery. A slight sketch by the same artist, "The King in Thule," is very pretty, and would make a very good picture.

Mr. Bright is an artist of whom we do not before remember to have heard. His pictures are chiefly effects of sunset and moonlight; of too *criarde* a colour as regards sun and moon, but pretty and skilful in other points, and of a style that strikes us as almost new. The manner of a French artist, Monsieur Collignon, somewhat resembles that of Mr. Bright. The cool parts of



his pictures are excellent; but he has dangerous dealings with gamboge and orange, pigments with the use of which a painter is bound to be uncommonly cautious. Look at Mr. Turner, who has taken to them until they have driven him quite wild. If there be any Emperor of the Painters, he should issue "a special edict" against the gamboge-dealers:—'tis a deleterious drug. "Hasten, hasten," Mr. Bright; "obey with trembling," and have a care of gamboge henceforth.

For the rest of the artists at this place, it may be said that Mr. Hicks has not been quite so active this year as formerly; Mr. Boys has some delightful drawings in his style of art; and for the curious there is, moreover, a second-hand Cattermole, a sham Prout, a pseudo-Bentley, and a small double of Cox, whose works are to be seen in various parts of the room. Miss Corbould has a pretty picture. Mr. Duncan's drawings exhibit considerable skill and fidelity to nature. And here we must close our list of the juniors, whose exhibition is very well worth the shilling which all must pay who would enter their pretty gallery.

We have been through a number of picture galleries, and cannot do better than go and visit a gentleman who has a gallery of his own, containing only one picture. We mean Mr. Danby, with his "Deluge," now visible in Piccadilly. Every person in London will no doubt go and see this: artists, because the treatment and effect of the picture are extraordinarily skilful and broad; and the rest of the world, who cannot fail of being deeply moved by the awful tragedy which is here laid before them. The work is full of the strongest dramatic interest; a vast performance, grandly treated, and telling in a wonderful way its solemn awful tale. Mr. Danby has



given a curious description of it to our hand; and from this the reader will be able to understand what is the design and treatment of the piece.

[Here follows a long description of the picture.]

The episode of the angel is the sole part of the picture with which we should be disposed to quarrel; but the rest, which has been excellently described in the queer wild words of the artist, is really as grand and magnificent a conception as ever we saw. Why Poussin's famous picture of an inundation has been called "The Deluge," I never could understand: it is only a very small and partial deluge. The artist has genius enough, if any artist ever had, to have executed a work far more vast and tremendous; nor does his picture at the Louvre, nor Turner's Deluge, nor Martin's, nor any that we have ever seen, at all stand a competition with this extraordinary performance of Mr. Danby. He has painted *the* picture of "The Deluge;" we have before our eyes still the ark in the midst of the ruin floating calm and lonely, the great black cataracts of water pouring down, the mad rush of the miserable people clambering up the rocks;—nothing can be finer than the way in which the artist has painted the picture in all its innumerable details, and we hope to hear that his room will be hourly crowded, and his great labour and genius rewarded in some degree.

Let us take some rest after beholding this picture, and what place is cooler and more quiet than the Suffolk Street Gallery? If not remarkable for any pictures of extraordinary merit, it is at least to be praised as a place singularly favourable to medi-

tation. It is a sweet calm solitude, lighted from the top with convenient blinds to keep out the sun. If you have an assignation, bid your mistress to come hither, there is only a dumb secretary in the room; and sitting, like the man in the "Arabian Nights," perpetually before a great book, in which he pores. This would be a grand place to hatch a conspiracy, to avoid a dun, to write an epic poem. Something ails the place! What is it?—what keeps the people away, and gives the moneytaker in his box a gloomy lonely sinecure? Alas, and alas! not even Mr. Haydon's "Samson Agonistes" is strong enough to pull the people in.

And yet this picture is worth going to see. You may here take occasion to observe the truth of Mr. Yorke's astute remark about another celebrated artist, and see how bad a painter is this great *writer* of historical paintings, Mr. Haydon. There is an account in some of the late papers—from America, of course—of a remarkably fat boy, three years old, five feet six high, with a fine bass voice, and a handsome beard and whiskers. Much such a hero is this Samson—a great red chubby-cheeked monster, looking at you with the most earnest, mild, dull eyes in the world, and twisting about a brace of ropes, as he comes sprawling forwards. Sprawling backwards is a Delilah—such a Delilah, with such an arm, with such a dress, on such a sofa, with such a set of ruffians behind her! The picture is perfectly amazing! Is this the author of the "Judgment of Solomon"?—the restorer or setter up of the great style of painting in this country? The drawing of the figures is not only faulty, but bad and careless as can be. It never was nor could be in nature; and, such as it is, the drawing is executed in a manner so loose and slovenly, that one wonders to behold

it. Is this the way in which a *chef d'école* condescends to send forth a picture to the public? Would he have his scholars finish no more and draw no better? Look at a picture of "Milton and his Daughters," the same subject which Sir A. Callcott has treated in the Academy, which painters will insist upon treating, so profoundly interesting does it seem to be. Mr. Haydon's "Milton" is playing on the organ, and turning his blind eyes towards the public with an expression that is absolutely laughable. A buxom wench in huge gigot sleeves stands behind the chair, another is at a table writing. The draperies of the ladies are mere smears of colour; in the foreground lies a black cat or dog, a smudge of lamp-black, in which the painter has not condescended to draw a figure. The chair of the poetical organ-player is a similar lump of red and brown; nor is the conception of the picture, to our thinking, one whit better than the execution. If this be the true style of art, there is another great work of the kind at the "Saracen's Head," Snow Hill, which had better be purchased for the National Gallery.

Mr. Hurlstone has, as usual, chosen this retired spot to exhibit a very great number of pictures. There is much good in almost all of these. The children especially are painted with great truth and sweetness of expression, but we never shall be able to reconcile ourselves to the extraordinary dirtiness of the colour. Here are ladies' dresses which look as if they had served for May-day, and arms and shoulders such as might have belonged to Cinderella. Once in a way the artist shows he can paint a clean face, such an one is that of a child in the little room; it is charming, if the artist did but know it, how much more charming for being clean! A

very good picture of a subject somewhat similar to those which Mr. Hurlstone loves to paint is Mr. Buckner's "Peasants of Sora in the Regno di Napoli." The artist has seen the works of Léopold Robert, and profited evidently by the study of them.

Concerning other artists whose works appear in this gallery, we should speak favourably of Mr. O'Neill, who has two pretty pictures; of a couple of animal pieces, "A Pony and Cows," by Mr. Sosi; and of a pretty picture by Mr. Elmore, a vast deal better than his great Becket performance before alluded to. Mr. Tomkins has some skilful street scenes; and Mr. Holland, a large, raw, clever picture of Milan Cathedral. And so farewell to this quiet spot, and let us take a peep at the British Gallery, where a whole room is devoted to the exhibition of Mr. Hilton, the late Academician.

A man's sketches and his pictures should never be exhibited together; the sketches invariably kill the pictures; are far more vigorous, masterly, and effective. Some of those hanging here, chiefly subjects from Spenser, are excellent indeed; and fine in drawing, colour, and composition. The decision and spirit of the sketch disappear continually in the finished piece, as anyone may see in examining the design for "Comus," and the large picture afterwards, the two "Amphitrites," and many others. Were the sketches, however, removed, the beholder would be glad to admit the great feeling and grace of the pictures, and the kindly poetical spirit which distinguishes the works of the master. Besides the Hiltons, the picture-lover has here an opportunity of seeing a fine Virgin by Julio Romano, and a most noble one by Sebastian del Piombo, than which I never saw anything

more majestically beautiful. The simpering beauties of some of the Virgins of the Raphael school many painters are successful in imitating. See, O ye painters! how in Michael Angelo strength and beauty are here combined, wonderful chastity and grace, humility, and a grandeur almost divine. The critic must have a care as he talks of these pictures, however, for his words straightway begin to grow turgid and pompous; and, lo! at the end of his lines, the picture is not a whit better described than before.

And now, having devoted space enough to the discussion of the merits of these different galleries and painters, I am come to the important part of this paper—viz. to my Essay on the State of the Fine Arts in this Kingdom, my Proposals for the General Improvement of Public Taste, and my Plan for the Education of Young Artists.

In the first place, I propose that Government should endow a college for painters, where they may receive the benefits of a good literary education, without which artists will never prosper. I propose that lectures should be read, examinations held, and prizes and exhibitions given to students; that professorships should be instituted, and—and a president or lord rector appointed, with a baronetcy, a house, and a couple of thousands a year. This place, of course, will be offered to Michael Angelo Tit——

\* \* \* \* \*

Mr. Titmarsh's paper came to us exactly as the reader here sees it. His contribution had been paid for in advance, and we regret exceedingly that the public should be deprived of what seemed to be the most valuable part



of it. He has never been heard of since the first day of June. He was seen on that day pacing Waterloo Bridge for two hours; but whether he plunged into the river, or took advantage of the steamboat and went down it only, we cannot state.

Why this article was incomplete, the following document will, perhaps, show. It is the work of the waiter at Morland's Hotel, where the eccentric and unhappy gentleman resided.

STATEMENT BY MRS. BARBARA

"On the evening of the 30th of May, Anay Domino 1840, Mr. Mike Titmash came into our house in a wonderful state of delarium, drest in a new coat, a new bloo satting hankysher, a new wite at, and polisht jipannd boots, all of which he'd bot sins he went out after dinner; nor did he bring any of his old cloves back with him, though he'd often said, 'Barbara,' says he to me, 'when Mr. Frasier pays me my money, and I git new ones, you shall have these as your requisites:' that was his very words, thof I must confess I don't understand the same.

"He'd had dinner and coughy before he went; and we all cumjectured that he'd been somewhere particklar, for I heer'd him barging with a cabman from Hollywell Street, of which he said the fair was only hatepence; but being ableeged to pay a shilling, he cust and swear horry-bill.

"He came in, ordered some supper, laft and joakt with the gents in the parlor, and shewed them a deal of money, which some of the gentlemen was so good as to purpose to borry of him.

"They talked about literaryture and the fine harts



(which is both much used by our gentlemen); and Mr. Mike was very merry. Specially he sung them a song, which he anchored hisself for twenty minutes; and ordered a bole of our punch, which is chocked against his skor to this very day.

“About twelve o’clock he went to bed, very comfortable and quiet, only he cooldnt stand on his legs very well, and cooldnt speak much, excep, ‘Frasier for ever!’ ‘All of a York!’ and some such nonsense, which neither me nor George nor Mrs. Stoaks could understand.

“‘What’s the matter?’ says Mrs. Stokes. ‘Barbara,’ says she to me, ‘has he taken any thin?’ says she.

“‘Law bless you, mum!’ says I (I always says, Law bless you), ‘as I am a Christen woman, and hope to be married, he’s had nothin out of common.’

“‘What had he for dinner?’ says she, as if she didn’t know.

“‘There was biled salmon,’ says I, ‘and a half-crown lobster in soss (bless us if he left so much as a clor or tispunful), boil pork and peace puddn, and a seeknd course of beef steak and onions, cole plumpuddn, macarony, and afterwards cheese and sallat.’

“‘I don’t mean that,’ says she. ‘What was his liquors, or bavyrage?’

“‘Two Guineas’s stouts; old madeira, one pint; port, half a ditto; four tunlers of niggus; and three cole brandy and water, and sigars.’

“‘He is a good fellow,’ says Mrs. Stokes, ‘and spends his money freely, that I declare.’

“‘I wish he’d ony *pay* it,’ says I to Mrs. Stokes, says I. ‘He’s lived in our house any time these fourteen years and never—’

“‘Hush your imperence!’ says Mrs. Stokes; ‘he’s a

gentleman, and pays when he pleases. He's not one of your common sort. Did he have any tea?

“‘No,’ says I, ‘not a drop; ony coughy and muffns. I told you so—three on ’em; and growled precious, too, because there was no more. But I wasn’t a going to fetch him any more, he whose money we’d never—’

“‘Barbara,’ says Mrs. Stokes, ‘leave the room—do. You’re always a suspecting every gentleman. Well, what did he have at supper?’

“‘You know,’ says I, ‘pickled salmon—that chap’s a reglar devil at salmon (those were my very words)—cold pork, and cold peace puddn agin; toasted chease this time; and such a lot of hale and rum-punch as I never saw—nine glasses of heach, I do believe, as I am an honest woman.’

“‘Barbara,’ says mistress, ‘that’s not the question. *Did he mix his liquors*, Barbara? That’s the pint.’

“‘No,’ says I, ‘Mrs. Stokes; that indeed he didn’t.’ And so we agreed that he couldnt posbly be affected by drink, and that something wunderfle must have hapned to him, to send him to bed so quear like.

“Nex morning I took him his tea in bed (on the 4th flore back, No. 104 was his number); and says he to me, ‘Barbara,’ says he, ‘you find me in sperrits.’

“‘Find you in sperrits! I believe we do,’ says I; ‘we’ve found you in ’em these fifteen year. I wish you’d find us in *money*,’ says I; and laft, too, for I thought it was a good un.

“‘Pooh!’ says he, ‘my dear, that’s not what I mean. You find me in spirits bycause my exlent publisher, Mr. Frasier, of Regent Street, paid me handsum for a remarkable harticle I wrote in his Magazine. He gives twice as much as the other publishers,’ says he; ‘though,

if he didn't, I'd write for him just the same—rayther more, I'm so fond of him.'

"‘How much has he gave you?’ says I; ‘because I hope you’ll pay us.’

"‘Oh,’ says he, after a bit, ‘a lot of money. Here, you, you darling,’ says he (he did; upon my word, he did), ‘go and git me change for a five-pound note.’

"And when he got up and had his brekfast, and been out, he changed another five-pound note; and after lunch, another five-pound note; and when he came in to dine, another five-pound note, to pay the cabman. Well, thought we, he's made of money, and so he seemed: but you shall hear soon how it was that he had all them notes to change.

"After dinner he was a sitten over his punch, when some of our gents came in: and he began to talk and brag to them about his harticle, and what he had for it; and that he was the best cricket<sup>1</sup> in Europe; and how Mr. Murray had begged to be introjuiced to him, and was so pleased with him, and he with Murray; and how he'd been asked to write in the *Quartly Review*, and in bless us knows what; and how, in fact, he was going to carry all London by storm.

"‘Have you seen what the *Morning Poast* says of you?’ says Frank Flint, one of them hartist chaps as comes to our house.

"‘No,’ says he, ‘I aint. Barbara, bring some more punch, do you hear? No, I aint; but that's a fashnable paper,’ says he, ‘and always takes notice of a fashnable chap like me. What *does* it say?’ says he.

"Mr. Flint opened his mouth and grinned very wide; and taking the *Morning Poast* out of his pocket (he was

<sup>1</sup> Critic, Mrs. Barbara means, an absurd monomania of Mr. Titmarsh.

a great friend of Mr. Titmarsh's, and, like a good-naterd friend as he was, had always a kind thing to say or do) —Frank pulls out a *Morning Poast*, I say (which had cost Frank Phippens<sup>1</sup>): 'Here it is,' says he; 'read for yourself; it will make you quite happy.' And so he began to grin to all the gents like winkin.

"When he red it, Titmarsh's jor dropt all of a sudn: he turned pupple, and bloo, and violate; and then, with a mighty effut, he swigg off his rum and water, and staggered out of the room.

"He looked so ill when he went up stairs to bed, that Mrs. Stokes insisted upon making him some grool for him to have warm in bed; but, Lor bless you! he threw it in my face when I went up, and rord and swor so dred-fle, that I rann down stairs quite frightened.

"Nex morning I knockt at his dor at nine—no anser.

"At ten, tried agin—never a word.

"At eleven, twelve, one, two, up we went, with a fresh cup of hot tea every time. His dor was lockt, and not one sillibaly could we git.

"At for we began to think he'd suasided hisself; and having called in the policemen, bust open the dor.

"And then we beheld a pretty spactycle! Fancy him in his gor, his throat cut from hear to hear, his white night-gownd all over blood, his beautiful face all pail with hagny!—well, no such thing. Fancy him hanging from the bedpost by one of his pore dear garters!—well, no such thing. Agin, fancy him flung out of the window, and dasht into ten billium peaces on the minionet-potts in the fust floar; or else a naked, melumcolly corpse, laying on the hairy spikes!—not in the least. He wasn't dead, nor he wasn't the least unwell, nor he wasn't

<sup>1</sup> Fivepence, Mrs. Barbara means.

asleep neither—he only wasn't there; and from that day we have heard nothen about him. He left on his table the following note as follows:—

“‘1st June, 1840. *Midnight.*

“‘MRS. STOKES,—I am attached to you by the most disinterested friendship. I have patronised your house for fourteen years, and it was my intention to have paid you a part of your bill, but the *Morning Post* newspaper has destroyed that blessed hope for ever.

“‘Before you receive this I shall be—*ask not where*; my mind shudders to think where! You will carry the papers directed to Regent Street to that address, and perhaps you will receive in return a handsome sum of money; but if the bud of my youth is blighted, the promise of a long and happy career suddenly and cruelly cut short, an affectionate family deprived of its support and ornament, say that the *Morning Post* has done this by its savage criticisms upon me, the last this day.

“‘FAREWELL.’

“‘This is hall he said. From that day to this we have never seen the poor fellow—we have never heerd of him—we have never known any think about him. Being halarmed, Mrs. Stoks hadvertized him in the papers; but not wishing to vex his family, we called him by another name, and put hour address diffrent too. Hall was of no use; and I can't tell you what a pang I felt in my busum when, on going to get change for the five-pound notes he'd given me at the public-house in Hoxford Street, the lan'lord laft when he saw them; and said, says he, ‘Do you know, Mrs. Barbara, that a queer gent came in here with five sovrings one day, has a glass of hale, and haskes me to change his sovrings for a note? which I did. Then in about two hours he came back with five more sovrings, gets another note and another

glass of hale, and so goes on four times in one blessed day! It's my beleaf that he had only five pound, and wanted you to suppose that he was worth twenty, for you've got all his notes, I see!'

"And so the poor fellow had no money with him after all! I do pity him, I do, from my hart; and I do hate that wicked *Morning Post* for so treating such a kind, sweet, good-nater'd gentleman!

(Signed) "BARBARA.

"MORLAND'S HOTEL: 15 *Jewin*, 1840."

This is conclusive. Our departed friend had many faults, but he is gone, and we will not discuss them now. It appears that, on the 1st of June, the *Morning Post* published a criticism upon him, accusing him of ignorance, bad taste, and gross partiality. His gentle and susceptible spirit could not brook the rebuke; he was not angry; he did not retort; but *his heart broke!*

Peace to his ashes! A couple of volumes of his works, we see by our advertisements, are about immediately to appear.

(*Fraser's Magazine*, June and July 1840.)



## ON MEN AND PICTURES

À PROPOS OF A WALK IN THE LOUVRE.

PARIS: June 1841.

IN the days of my youth I knew a young fellow that I shall here call Tidbody, and who, born in a provincial town of respectable parents, had been considered by the drawing-master of the place, and, indeed, by the principal tea-parties there, as a great genius in the painting line, and one that was sure to make his fortune.

When he had made portraits of his grandmother, of the house-dog, of the door-knocker, of the church and parson of the place, and had copied, *tant bien que mal*, most of the prints that were to be found in the various houses of the village, Harry Tidbody was voted to be very nearly perfect; and his honest parents laid out their little savings in sending the lad to Rome and Paris.

I saw him in the latter town in the year '32, before an immense easel, perched upon a high stool, and copying with perfect complacency a Correggio in the gallery, which he thought he had imitated to a nicety. No misgivings ever entered into the man's mind that he was making an ass of himself; he never once paused to consider that his copy was as much like the Correggio as my nose is like the Apollo's. But he rose early of mornings, and scrubbed away all day with his megilps and varnishes; he worked away through cold and through sunshine; when other men were warming their fingers at the stoves, or wisely lounging on the Boulevard, he

worked away, and thought he was cultivating art in the purest fashion, and smiled with easy scorn upon those who took the world more easily than he. Tidbody drank water with his meals—if meals those miserable scraps of bread and cheese, or bread and sausage, could be called which he lined his lean stomach with; and voted those persons godless gluttons who recreated themselves with brandy and beef. He rose up at daybreak, and worked away with bladder and brush; he passed all night at life-academies, designing life-guardsmen with chalk and stump; he never was known to take any other recreation; and in ten years he had spent as much time over his drawing as another man spends in thirty. At the end of his second year of academical studies Harry Tidbody could draw exactly as well as he could eight years after. He had visited Florence, and Rome, and Venice, in the interval; but there he was as he had begun, without one single farther idea, and not an inch nearer the goal at which he aimed.

One day, at the Life-academy in Saint Martin's Lane, I saw before me the back of a shock head of hair and a pair of ragged elbows, belonging to a man in a certain pompous attitude which I thought I recognised; and when the model retired behind the curtain to take his ten minutes' repose, the man belonging to the back in question turned round a little, and took out an old snuffy cotton handkerchief and wiped his forehead and lank cheekbones, that were moist with the vast mental and bodily exertions of the night. Harry Tidbody was the man in question. In ten years he had spent at least three thousand nights in copying the model. When abroad, perhaps, he had passed the Sunday evenings too in the same rigorous and dismal pastime. He had piles

upon piles of grey paper at his lodgings, covered with worthless nudities in black and white chalk.

At the end of the evening we shook hands, and I asked him how the arts flourished. The poor fellow, with a kind of dismal humour that formed a part of his character, twirled round upon the iron heels of his old patched Blucher boots, and showed me his figure for answer. Such a lean, long, ragged, fantastical-looking personage, it would be hard to match out of the drawing-schools.

"Tit, my boy," said he when he had finished his pirouette, "you may see that the arts have not fattened me as yet; and, between ourselves, I make by my profession something considerably less than a thousand a year. But, mind you, I am not discouraged; my whole soul is in my calling; I can't do anything else if I would; and I will be a painter, or die in the attempt."

Tidbody is not dead, I am happy to say, but has a snug place in the Excise of eighty pounds a year, and now only exercises the pencil as an amateur. If his story has been told here at some length, the ingenious reader may fancy that there is some reason for it. In the first place, there is so little to say about the present exhibition at Paris, that your humble servant does not know how to fill his pages without some digressions; and, secondly, the Tidbodian episode has a certain moral in it, without which it never would have been related, and which is good for all artists to read.

It came to my mind upon examining a picture of sixty feet by forty (indeed, it cannot be much smaller), which takes up a good deal of space in the large room of the Louvre. But of this picture anon. Let us come to the general considerations.

Why the deuce will men make light of that golden gift of mediocrity which for the most part they possess,

and strive so absurdly at the sublime? What is it that makes a fortune in this world but energetic mediocrity? What is it that is so respected and prosperous as good, honest, emphatic, blundering dulness, bellowing commonplaces with its great healthy lungs, kicking and struggling with its big feet and fists, and bringing an awe-stricken public down on its knees before it? Think, my good sir, of the people who occupy your attention and the world's. Who are they? Upon your honour and conscience now, are they not persons with thews and sinews like your own, only they use them with somewhat more activity—with a voice like yours, only they shout a little louder—with the average portion of brains, in fact, but working them more? But this kind of disbelief in heroes is very offensive to the world, it must be confessed. There, now, is the *Times* newspaper, which the other day rated your humble servant for publishing an account of one of the great humbugs of modern days, viz. the late funeral of Napoleon—which rated me, I say, and talked in its own grave roaring way about the flippancy and conceit of Titmarsh.

O you thundering old *Times*! Napoleon's funeral was a humbug, and your constant reader said so. The people engaged in it were humbugs, and this your Michael Angelo hinted at. There may be irreverence in this, and the process of humbug-hunting may end rather awkwardly for some people. But, surely, there is no conceit. The shamming of modesty is the most pert conceit of all, the *précieuse* affectation of deference where you don't feel it, the sneaking acquiescence in lies. It is very hard that a man may not tell the truth as he fancies it, without being accused of conceit: but so the world wags. As has already been prettily shown in that before-mentioned little book about Napoleon (that is still

to be had of the publishers), there is a ballad in the volume, which, if properly studied, will be alone worth two-and-sixpence to any man.

Well, the funeral of Napoleon *was* a humbug; and, being so, what was a man to call it? What do we call a rose? Is it disrespectful to the pretty flower to call it by its own innocent name? And, in like manner, are we bound, out of respect for society, to speak of humbug only in a circumlocutory way—to call it something else, as they say some Indian people do their devil—to wrap it up in riddles and charades? Nothing is easier. Take, for instance, the following couple of sonnets on the subject:—

The glad spring sun shone yesterday, as Mr.

M. Titmarsh wandered with his favourite lassie

By silver Seine, among the meadows grassy—

Meadows, like mail-coach guards new clad at Easter.

Fair was the sight 'twixt Neuilly and Passy;

And green the field, and bright the river's glisten.

The birds sang salutations to the spring;

Already buds and leaves from branches burst:

"The surly winter time hath done its worst,"

Said Michael; "Lo, the bees are on the wing!"

Then on the ground his lazy limbs did fling.

Meanwhile the bees pass'd by him with my *first*.

My *second* dare I to your notice bring,

Or name to delicate ears that animal accurst?

To all our earthly family of fools

*My whole*, resistless despot, gives the law—

Humble and great, we kneel to it with awe;

O'er camp and court, the senate and the schools,

Our grand invisible Lama sits and rules,

By ministers that are its men of straw.



Sir Robert utters it in place of wit,  
 And straight the Opposition shouts "Hear, hear!"  
 And, oh! but all the Whiggish benches cheer  
 When great Lord John retorts it, as is fit.  
 In you, my *Press*,<sup>1</sup> each day throughout the year,  
 On vast broad sheets we find its praises writ.  
 O wondrous are the columns that you rear,  
 And sweet the morning hymns you roar in praise of it!

Sacred word! it is kept out of the dictionaries, as if the great compilers of those publications were afraid to utter it. Well, then, the funeral of Napoleon was a humbug, as Titmarsh wrote; and a still better proof that it was a humbug was this, that nobody bought Titmarsh's book, and of the 10,000 copies made ready by the publisher not above 3,000 went off. It was a humbug, and an exploded humbug. Peace be to it! *Parlons d'autres choses*; and let us begin to discourse about the pictures without further shilly-shally.

I must confess, with a great deal of shame, that I love to go to the picture gallery of a Sunday after church, on purpose to see the thousand happy people of the working sort amusing themselves—not very wickedly, as I fancy—on the only day in the week on which they have their freedom. Genteel people, who can amuse themselves every day throughout the year, do not frequent

<sup>1</sup> The reader can easily accommodate this line to the name of his favourite paper. Thus:—

"In you, my  $\left\{ \begin{array}{l} \textit{Times}, \\ \textit{Post}, \end{array} \right\}$  each day throughout the year."

Or,

"In you, my  $\left\{ \begin{array}{l} \textit{Herald}, \\ \textit{Tiser}, \end{array} \right\}$  daily through the year."

Or, in France:—

"In you, my *Galignani's Messengere*;"

a capital paper, because you have there the very cream of all the others. In the last line, for "morning" you can read "evening," or "weekly," as circumstances prompt.



the Louvre on a Sunday. You can't see the pictures well, and are pushed and elbowed by all sorts of low-bred creatures. Yesterday there were at the very least two hundred common soldiers in the place—little vulgar ruffians, with red breeches and three-halfpence a day, examining the pictures in company with fifteen hundred grisettes, two thousand liberated shop-boys, eighteen hundred and forty-one artist-apprentices, half-a-dozen of livery servants, and many scores of fellows with caps, and jackets, and copper-coloured countenances, and gold earrings, and large ugly hands, that are hammering, or weaving, or filing, all the week. *Fi donc!* what a thing it is to have a taste for low company! Every man of decent breeding ought to have been in the Bois de Boulogne, in white kid gloves and on horseback, or on hackback at least. How the dandies just now went prancing and curvetting down the Champs Elysées, making their horses jump as they passed the carriages, with their japanned boots glittering in the sunshine!

The fountains were flashing and foaming, as if they too were in their best for Sunday; the trees are covered all over with little twinkling bright green sprouts; numberless exhibitions of Punch and the Fantoccini are going on beneath them; and jugglers and balancers are entertaining the people with their pranks. I met two fellows the other day, one with a barrel-organ, and the other with a beard, a turban, a red jacket, and a pair of dirty, short, spangled, white trousers, who were cursing each other in the purest Saint Giles's English; and if I had had impudence or generosity enough, I should have liked to make up their quarrel over a chopine of Strasburg beer, and hear the histories of either. Think of these fellows quitting our beloved country, and their

homes in some calm nook of Field Lane or Seven Dials, and toiling over to France with their music and their juggling-traps, to balance cart-wheels and swallow knives for the amusement of our natural enemies! They are very likely at work at this minute, with grinning *bonnes* and conscripts staring at their skill. It is pleasant to walk by and see the nurses and the children so uproariously happy. Yonder is one who has got a half-penny to give to the beggar at the crossing; several are riding gravely in little carriages drawn by goats. Ah, truly, the sunshine is a fine thing; and one loves to see the little people and the poor basking in it, as well as the great in their fine carriages, or their prancing cock-tailed horses.

In the midst of sights of this kind, you pass on a fine Sunday afternoon down the Elysian Fields and the Tuileries, until you reach the before-mentioned low-bred crowd rushing into the Louvre.

Well, then, the pictures of this exhibition are to be numbered by thousands, and these thousands contain the ordinary number of *chefs-d'œuvre*; that is to say, there may be a couple of works of genius, half-a-dozen very clever performances, a hundred or so of good ones, fifteen hundred very decent, good, or bad pictures, and the remainder atrocious. What a comfort it is, as I have often thought, that they are not all masterpieces, and that there is a good stock of mediocrity in this world, and that we only light upon genius now and then, at rare angel intervals, handed round like tokay at dessert, in a few houses, and in very small quantities only! Fancy how sick one would grow of it, if one had no other drink.

Now, in this exhibition there are, of course, a certain number of persons who make believe that they are hand-

ing you round tokay—giving you the real imperial stuff, with the seal of genius stamped on the cork. There are numbers of ambitious pictures, in other words, chiefly upon sacred subjects, and in what is called a severe style of art.

The severe style of art consists in drawing your figures in the first place very big and very neat, in which there is no harm; and in dressing them chiefly in stiff, crisp, old-fashioned draperies, such as one sees in the illuminated missals and the old masters. The old masters, no doubt, copied the habits of the people about them; and it has always appeared as absurd to me to imitate these antique costumes, and to dress up saints and virgins after the fashion of the fifteenth century, as it would be to adorn them with hoops and red heels such as our grandmothers wore; and to make a Magdalen, for instance, taking off her patches, or an angel in powder and a hoop.

It is, or used to be, the custom at the theatres for the gravedigger in "Hamlet" always to wear fifteen or sixteen waistcoats, of which he leisurely divested himself, the audience roaring at each change of raiment. Do the Denmark gravediggers always wear fifteen waistcoats? Let anybody answer who has visited the country. But the probability is that the custom on the stage is a very ancient one, and that the public would not be satisfied at a departure from the legend. As in the matter of grave-diggers, so it is with angels: they have—and Heaven knows why—a regular costume, which every "serious" painter follows; and which has a great deal more to do with serious art than people at first may imagine. They have large white wings, that fill up a quarter of the picture in which they have the good fortune to be; they have

white gowns that fall round their feet in pretty fantastical draperies; they have fillets round their brows, and their hair combed and neatly pomatumed down the middle; and if they have not a sword, have an elegant portable harp of a certain angelic shape. Large rims of gold leaf they have round their heads always,—a pretty business it would be if such adjuncts were to be left out.

Now, suppose the legend ordered that every gravedigger should be represented with a gold-leaf halo round his head, and every angel with fifteen waistcoats, artists would have followed serious art just as they do now most probably, and looked with scorn at the miserable creature who ventured to scoff at the waistcoats. Ten to one but a certain newspaper would have called a man flippant who did not respect the waistcoats—would have said that he was irreverent for not worshipping the waistcoats.<sup>1</sup> But why talk of it? The fact is I have rather a desire to set up for a martyr, like my neighbours in the literary trade: it is not a little comforting to undergo such persecutions courageously. “O Socrate! je boirai la ciguë avec toi!” as David said to Robespierre. You too were accused of blasphemy in your time; and the world has been treating us poor literary gents in the same way ever since. There, now, is Bulw—

But to return to the painters. In the matter of canvas covering the French artists are a great deal more audacious than ours; and I have known a man starve all the winter through, without fire and without beef, in order that he might have the honour of filling five-and-twenty feet square of canvas with some favourite subject of his.

<sup>1</sup> Last year, when our friend published some article in this Magazine, he seemed to be agitated almost to madness by a criticism, and a very just one too, which appeared in the *Morning Post*. At present he is similarly affected by some strictures on a defunct work of his.—O. Y.

It is curious to look through the collection, and see how for the most part the men draw their ideas. There are caricatures of the late and early style of Raphael; there are caricatures of Masaccio; there is a picture painted in the very pyramidical form, and in the manner of Andrea del Sarto; there is a Holy Family, the exact counterpart of Leonardo da Vinci; and, finally, there is Achille Deveria—it is no use to give the names and numbers of the other artists, who are not known in England—there is Achille Deveria, who, having nothing else to caricature, has caricatured a painted window, and designed a Charity, of which all the outlines are half-an-inch thick.

Then there are numberless caricatures in colour as in form. There is a violet Entombment—a crimson one, a green one; a light emerald and gamboge Eve; all huge pictures, with talent enough in their composition, but remarkable for this strange mad love of extravagance, which belongs to the nation. Titian and the Venetians have loved to paint lurid skies and sunsets of purple and gold: here, in consequence, is a piebald picture of crimson and yellow, laid on in streaks from the top to the bottom.

Who has not heard a great, comfortable, big-chested man, with bands round a sleek double chin, and fat white cushion-squeezers of hands, and large red whiskers, and a soft roaring voice, the delight of a congregation, preaching for an hour with all the appearance and twice the emphasis of piety, and leading audiences captive? And who has not seen a humble individual, who is quite confused to be conducted down the aisle by the big beadle with his silver staff (the stalwart “drum-major ecclesiastic”); and when in his pulpit, saying his say in



the simplest manner possible, uttering what are very likely commonplaces, without a single rhetorical grace or emphasis?

The great, comfortable, red-whiskered, roaring cushion-thumper is most probably the favourite with the public. But there are some persons who, nevertheless, prefer to listen to the man of timid mild commonplaces, because the simple words he speaks come from *his* heart, and so find a way directly to yours; where, if perhaps you can't find belief for them, you still are sure to receive them with respect and sympathy.

There are many such professors at the easel as well as the pulpit; and you see many painters with a great vigour and dexterity, and no sincerity of heart; some with little dexterity, but plenty of sincerity; some one or two in a million who have both these qualities, and thus become the great men of their art. I think there are instances of the two former kinds in this present exhibition of the Louvre. There are fellows who have covered great swaggering canvases with all the attitudes and externals of piety; and some few whose humble pictures cause no stir, and remain in quiet nooks, where one finds them, and straightway acknowledges the simple kindly appeal which they make.

Of such an order is the picture entitled "*La Prière*," by Monsieur Trimolet. A man and his wife are kneeling at an old-fashioned praying-desk, and the woman clasps a little sickly-looking child in her arms, and all three are praying as earnestly as their simple hearts will let them. The man is a limner, or painter of missals, by trade, as we fancy. One of his works lies upon the praying-desk, and it is evident that he can paint no more that day, for the sun is just set behind the old-fashioned roofs of the



houses in the narrow street of the old city where he lives. Indeed, I have had a great deal of pleasure in looking at this little quiet painting, and in the course of half-a-dozen visits that I have paid to it, have become perfectly acquainted with all the circumstances of the life of the honest missal illuminator and his wife, here praying at the end of their day's work in the calm summer evening.

Very likely Monsieur Trimolet has quite a different history for his little personages, and so has everybody else who examines the picture. But what of that? There is the privilege of pictures. A man does not know all that lies in his picture, any more than he understands all the character of his children. Directly one or the other makes its appearance in the world, it has its own private existence, independent of the progenitor. And in respect of works of art, if the same piece inspire one man with joy that fills another with compassion, what are we to say of it, but that it has sundry properties of its own which its author even does not understand? The fact is, pictures "are as they seem to all," as Mr. Alfred Tennyson sings in the first volume of his poems.

Some of this character of holiness and devotion that I fancy I see in Monsieur Trimolet's pictures is likewise observable in a piece by Madame Juillerat, representing Saint Elizabeth of Hungary leading a little beggar-boy into her house, where the holy dame of Hungary will, no doubt, make him comfortable with a good plate of victuals. A couple of young ladies follow behind the princess, with demure looks, and garlands in their hair, that hangs straight on their shoulders, as one sees it in the old illuminations. The whole picture has a pleasant, mystic, innocent look; and one is all the better for regarding it. What a fine instinct or taste it was in the old missal illu-

minators to be so particular in the painting of the minor parts of their pictures! the precise manner in which the flowers and leaves, birds and branches, are painted, gives an air of truth and simplicity to the whole performance, and makes nature, as it were, an accomplice and actor in the scene going on. For instance, you may look at a landscape with certain feelings of pleasure; but if you have pulled a rose, and are smelling it, and if of a sudden a blackbird in a bush hard by begins to sing and chirrup, your feeling of pleasure is very much enhanced most likely; the senses with which you examine the scene become brightened as it were, and the scene itself becomes more agreeable to you. It is not the same place as it was before you smelt the rose, or before the blackbird began to sing. Now, in Madame Juillerat's picture of the Saint of Hungary and the hungry boy, if the flowers on the young ladies' heads had been omitted, or not painted with their pleasing minuteness and circumstantiality, I fancy that the effect of the piece would have been by no means the same. Another artist of the mystical school, Monsieur Servan, has employed the same adjuncts in a similarly successful manner. One of his pictures represents Saint Augustin meditating in a garden; a great cluster of rose-bushes, hollyhocks, and other plants is in the foreground, most accurately delineated; and a fine rich landscape and river stretch behind the saint, round whom the flowers seem to keep up a mysterious waving and whispering that fill one with a sweet, pleasing, indescribable kind of awe—a great perfection in this style of painting.

In Monsieur Aguado's gallery there is an early Raphael (which all the world declares to be a copy, but no matter). This piece only represents two young peo-

ple walking hand-in-hand in a garden, and looking at you with a kind of "solemn mirth" (the expression of old Sternhold and Hopkins has always struck me as very fine). A meadow is behind them, at the end of which is a cottage, and by which flows a river, environed by certain very prim-looking trees; and that is all. Well; it is impossible for any person who has a sentiment for the art to look at this picture without feeling indescribably moved and pleased by it. It acts upon you—how? How does a beautiful, pious, tender air of Mozart act upon you? What is there in it that should make you happy and gentle, and fill you with all sorts of good thoughts and kindly feelings? I fear that what Doctor Thumpcushion says at church is correct, and that these indulgences are only carnal, and of the earth earthy; but the sensual effort in this case carries one quite away from the earth, and up to something that is very like heaven.

Now the writer of this has already been severely reprehended for saying that Raphael at thirty had lost that delightful innocence and purity which rendered the works of Raphael of twenty so divine; and perhaps it may be the critic's fault, and not the painter's (I'm not proud, and will allow that even a magazine critic may be mistaken). Perhaps, by the greatest stretch of the perhaps, it may be that Raphael was every whit as divine at thirty as at eighteen; and that the very quaintnesses and imperfections of manner observable in his early works are the reasons why they appear so singularly pleasing to me. At least among painters of the present day, I feel myself more disposed to recognise spiritual beauties in those whose powers of execution are manifestly incomplete, than in artists whose hands

are skilful and manner formed. Thus there are scores of large pictures here, hanging in the Louvre, that represent subjects taken from Holy Writ, or from the lives of the saints,—pictures skilfully enough painted and intended to be religious, that have not the slightest effect upon me, no more than Doctor Thumpcushion's loudest and glibbest sermon.

Here is No. 1475, for instance—a “Holy Family,” painted in the antique manner, and with all the accessories before spoken of, viz. large flowers, fresh roses, and white stately lilies; curling tendrils of vines forming fantastical canopies for the heads of the sacred personages, and rings of gold-leaf drawn neatly round the same. Here is the Virgin, with long, stiff, prim draperies of blue, red, and white; and old Saint Anne in a sober dress, seated gravely at her side; and Saint Joseph in a becoming attitude; and all very cleverly treated, and pleasing to the eye. But though this picture is twice as well painted as any of those before mentioned, it does not touch my heart in the least; nor do any of the rest of the sacred pieces. Opposite the “Holy Family” is a great “Martyrdom of Polycarp,” and the catalogue tells you how the executioners first tried to burn the saint; but the fire went out, and the executioners were knocked down; then a soldier struck the saint with a sword, and so killed him. The legends recount numerous miracles of this sort, which I confess have not any very edifying effect upon me. Saints are clapped into boiling oil, which immediately turns cool; or their heads are chopped off, and their blood turns to milk; and so on. One can't understand why these continual delays and disappointments take place, especially as the martyr is always killed at the end; so that it would be best at once

to put him out of his pain. For this reason, possibly, the execution of Saint Polycarp did not properly affect the writer of this notice.

Monsieur Laemlein has a good picture of the "Waking of Adam," so royally described by Milton, a picture full of gladness, vigour, and sunshine. There is a very fine figure of a weeping woman in a picture of the "Death of the Virgin;" and the Virgin falling in Monsieur Steuben's picture of "Our Saviour going to Execution" is very pathetic. The mention of this gentleman brings us to what is called the *bourgeois* style of art, of which he is one of the chief professors. He excels in depicting a certain kind of sentiment, and in the vulgar, which is often too the true, pathetic.

Steuben has painted many scores of Napoleons; and his picture of Napoleon this year brings numbers of admiring people round it. The Emperor is seated on a sofa, reading despatches; and the little King of Rome, in a white muslin frock, with his hair beautifully curled, slumbers on his papa's knee. What a contrast! The conqueror of the world, the stern warrior, the great giver of laws and ruler of nations, he dare not move because the little baby is asleep; and he would not disturb him for all the kingdoms he knows so well how to conquer. This is not art, if you please; but it is pleasant to see fat good-natured mothers and grandmothers clustered round this picture, and looking at it with solemn eyes. The same painter has an Esmeralda dancing and frisking in her night-gown, and playing the tambourine to her goat, capering likewise. This picture is so delightfully bad, the little gipsy has such a killing ogle, that all the world admires it. Monsieur Steuben should



send it to London, where it would be sure of a gigantic success.

Monsieur Grenier has a piece much looked at, in the *bourgeois* line. Some rogues of gipsies, or mountebanks, have kidnapped a fine fat child, and are stripping it of its pretty clothes; and poor baby is crying; and the gipsy-woman holding up her finger, and threatening; and the he-mountebank is lying on a bank, smoking his pipe,—the callous monster! Preciously they will ill-treat that dear little darling, if justice do not overtake them,—if, ay, *if*. But, thank Heaven! there in the corner come the police, and they will have that pipe-smoking scoundrel off to the galleys before five minutes are over.

1056. A picture of the galleys. Two galley-slaves are before you, and the piece is called “A Crime and a Fault.” The poor “Fault” is sitting on a stone, looking very repentant and unhappy indeed. The great “Crime” stands grinning you in the face, smoking his pipe. The ruffian! That pipe seems to be a great mark of callosity in ruffians. I heard one man whisper to another, as they were looking at these galley-slaves, “*They are portraits,*” and very much affected his companion seemed by the information.

Of a similar virtuous interest is 705, by Monsieur Finart, “A Family of African Colonists carried off by Abd-el-Kader.” There is the poor male colonist without a single thing on but a rope round his wrists. His silver skin is dabbled with his golden blood, and he looks up to heaven as the Arabs are poking him on with the tips of their horrid spears. Behind him come his flocks and herds, and other members of his family. In front, principal figure, is his angelic wife in her night-gown, and in the arms of an odious blackamoor on horseback.



Poor thing—poor thing! she is kicking, and struggling, and resisting as hard as she possibly can.

485. "The Two Friends." Debay.

"Deux jeunes femmes se donnent le gage le plus sacré d'une amitié sincère, dans un acte de dévouement et de reconnaissance.

"L'une d'elles, faible, exténuée d'efforts inutilement tentés pour allaiter, découvre son sein tari, cause du dépérissement de son enfant. Sa douleur est comprise par son amie, à qui la santé permet d'ajouter au bonheur de nourrir son propre enfant, celui de rappeler à la vie le fils mourant de sa compagne."

Monsieur Debay's pictures are not bad, as most of the others here mentioned as appertaining to the *bourgeois* class; but, good or bad, I can't but own that I like to see those honest hearty representations, which work upon good simple feeling in a good down-right way; and if not works of art, are certainly works that can do a great deal of good, and make honest people happy. Who is the man that despises melodramas? I swear that T. P. Cooke is a benefactor to mankind. Away with him who has no stomach for such kind of entertainments, where vice is always punished, where virtue always meets its reward; where Mrs. James Vining is always sure to be made comfortable somewhere at the end of the third act; and if O. Smith is lying in agonies of death, in red breeches, on the front of the stage, or has just gone off in a flash of fire down one of the traps, I know it is only make-believe on his part, and believe him to be a good kind-hearted fellow, that would not do harm to mortal! So much for pictures of the serious melodramatic sort.

Monsieur Biard, whose picture of the "Slave-trade" made so much noise in London last year—and indeed it is as fine as Hogarth—has this year many comic pieces, and

a series representing the present Majesty of France when Duke of Orleans, undergoing various perils by land and by water. There is much good in these pieces; but I mean no disrespect in saying I like the comic ones best. There is one entitled "Une Distraction." A National Guard is amusing himself by catching flies. You can't fail to laugh when you see it. There is "Le Gros Péché," and the biggest of all sins, no less than a drum-major confessing. You can't see the monster's face, which the painter has wisely hidden behind the curtain, as beyond the reach of art; but you see the priest's, and murder! what a sin it must be that the big tambour has just imparted to him! All the French critics sneer at Biard, as they do at Paul de Kock, for not being artistical enough; but I do not think these gentlemen need mind the sneer; they have the millions with them, as Feargus O'Connor says, and they are good judges, after all.

A great comfort it is to think that there is a reasonable prospect that, for the future, very few more battle-pieces will be painted. They have used up all the victories, and Versailles is almost full. So this year, much to my happiness, only a few yards of war-like canvas are exhibited in place of the furlongs which one was called upon to examine in former exhibitions. One retreat from Moscow is there, and one storming of El Gibbet, or El Arish, or some such place in Africa. In the latter picture, you see a thousand fellows in loose red pantaloons, rushing up a hill with base heathen Turks on the top, who are firing off guns, carabines, and other pieces of ordnance, at them. All this is very well painted by Monsieur Bollangé, and the rush of red breeches has a queer and pleasing effect. In the Russian piece you

have frozen men and cattle; mothers embracing their offspring; grenadiers scowling at the enemy, and especially one fellow standing on a bank with his bayonet placed in the attitude for receiving the charge, and actually charged by a whole regiment of Cossacks,—a complete pulk, my dear madam, coming on in three lines, with their lances pointed against this undaunted warrior of France. I believe Monsieur Thiers sat for the portrait, or else the editor of the *Courrier Français*,—the two men in this belligerent nation who are the belligerentest. *A propos* of Thiers; the *Nouvelles à la Main* has a good story of this little sham Napoleon. When the second son of the Duke of Orleans was born (I forget his Royal Highness's title), news was brought to Monsieur Thiers. He was told the Princess was well, and asked the courier who brought the news, "Comment se portait le *Roi de Rome*?" It may be said, in confidence, that there is not a single word of truth in the story. But what of that? Are not sham stories as good as real ones? Ask Monsieur Leullier; who, in spite of all that has been said and written upon a certain seafight, has actually this year come forward with his.

1311. "Héroïsme de l'Equipage du Vaisseau le Vengeur, 4 Juin, 1794."

"Après avoir soutenu longtemps un combat acharné contre trois vaisseaux Anglais, le vaisseau le Vengeur avait perdu la moitié de son équipage, le reste était blessé pour la plupart; le second capitaine avait été coupé en deux par un boulet; le vaisseau était rasé par le feu de l'ennemi, sa mâture abattue, ses flancs criblés par les boulets étaient ouverts de toutes parts; sa cale se remplissait à vue d'œil; il s'enfonçait dans la mer. Les marins qui restent sur son bord servent la batterie basse jusqu'à ce qu'elle se trouve au niveau de la mer; quand elle va disparaître, ils s'élan-

cent dans la seconde, où ils répètent la même manœuvre; celle-ci engloutie, ils montent sur le pont. Un tronçon de mâit d'artimon restait encore debout; leurs pavillons en lambeaux y sont cloués; puis, réunissant instinctivement leurs volontés en une seule pensée, ils veulent périr avec le navire qui leur a été confié. Tous, combattants, blessés, mourants se raniment: un cri immense s'élève, répété sur toutes les parties du tillac: *Vive la République! Vive la France! . . . Le Vengeur coule . . .* les cris continuent; tous les bras sont dressés au ciel, et ces braves, préférant la mort à la captivité, emportent triomphalement leur pavillon dans ce glorieux tombeau."—*France Maritime*.

I think Mr. Thomas Carlyle is in the occasional habit of calling lies wind-bags. *This* wind-bag, one would have thought, exploded last year; but no such thing. You *can't* sink it, do what you will; it always comes bouncing up to the surface again, where it swims and bobs about gaily for the admiration of all. This lie the Frenchman will believe; all the papers talk gravely about the affair of the "Vengeur," as if an established fact; and I heard the matter disposed of by some artists the other day in a very satisfactory manner. One has always the gratification, in all French societies where the matter is discussed, of telling the real story (or if the subject be not discussed, of bringing the conversation round to it, and then telling the real story); one has always this gratification, and a great, wicked, delightful one it is,—you make the whole company uncomfortable at once; you narrate the history in a calm, good-humoured, dispassionate tone; and as you proceed, you see the different personages of the audience looking uneasily at one another, and bursting out occasionally with a "Mais cependant;" but you continue your tale with perfect suavity of manner, and have the satisfaction of

knowing that you have stuck a dagger into the heart of every single person using it.

Telling, I say, this story to some artists who were examining Monsieur Leullier's picture, and I trust that many scores of persons besides were listening to the conversation, one of them replied to my assertion, that Captain Renaudin's letters were extant, and that the whole affair was a humbug, in the following way.

"Sir," said he, "the sinking of the 'Vengeur' is an *established fact of history*. It is completely proved by the documents of the time; and as for the letters of Captain Renaudin of which you speak, have we not had an example the other day of some pretended letters of Louis Philippe's which were published in a newspaper here? And what, sir, were those letters? *Forgeries!*"

*Q. E. D.* Everybody said sansculotte was right: and I have no doubt that, if all the "Vengeur's" crew could rise from the dead, and that English cox—or boat—swain, who was last *on board the ship*,<sup>1</sup> of which he and his comrades had possession, and had to swim for his life, could come forward, and swear to the real story, I make no doubt that the Frenchmen would not believe it. Only one I know, my friend Julius, who, ever since the tale has been told to him, has been crying it into all ears and in all societies, and vows he is perfectly hoarse with telling it.

As for Monsieur Leullier's picture, there is really a great deal of good in it. Fellows embracing, and others lifting up hands and eyes to heaven; and in the distance an English ship, with the crew in *red coats*, firing away on the doomed vessel. Possibly, they are only marines

<sup>1</sup> The writer heard of this man from an English captain in the navy, who had him on board his ship.



whom we see; but as I once beheld several English naval officers in a play habited in top-boots, perhaps the legend in France may be, that the navy, like the army, with us, is caparisoned in scarlet. A good subject for another historical picture would be Cambronne, saying, "La Garde meurt, mais ne se rend pas." I have bought a couple of engravings of the "Vengeur" and Cambronne, and shall be glad to make a little historical collection of facts similarly authenticated.

Accursed, I say, be all uniform coats of blue or of red; all ye epaulets and sabretashes; all ye guns, shrapnels, and musketoons; all ye silken banners embroidered with bloody reminiscences of successful fights: down—down to the bottomless pit with you all, and let honest men live and love each other without you! What business have I, forsooth, to plume myself because the Duke of Wellington beat the French in Spain and elsewhere; and kindle as I read the tale, and fancy myself of an heroic stock, because my uncle Tom was at the battle of Waterloo, and because we beat *Napoléon* there? Who are *we*, in the name of Beelzebub? Did we ever fight in our lives? Have we the slightest inclination for fighting and murdering one another? Why are we to go on hating one another from generation to generation, swelling up our little bosoms with absurd national conceit, strutting and crowing over our neighbours, and longing to be at fisticuffs with them again? As Aristotle remarks, in war there are always two parties; and though it often happens that both declare themselves to be victorious, it still is generally the case that one party beats and the other is beaten. The conqueror is thus filled with national pride, and the conquered with national hatred and a desire to do better next time. If he has



his revenge and beats his opponent as desired, these agreeable feelings are reversed, and so Pride and Hatred continue *in sæcula sæculorum*, and ribands and orders are given away, and great men rise and flourish. “Remember you are Britons!” cries our general; “there is the enemy, and d—— ’em, give ’em the bayonet!” Hurrah! helter-skelter, load and fire, cut and thrust, down they go! “Soldats! dans ce moment terrible la France vous regarde! Vive l’Empereur!” shouts Jacques Bonhomme, and his sword is through your ribs in a twinkling. “Children!” roars Feld-marechal Sauerkraut, “men of Hohenzollernsigmaringen! remember the eyes of Vaterland are upon you!” and murder again is the consequence. Tomahee-tereboo leads on the Ashantees with the very same war-cry, and they eat all their prisoners with true patriotic cannibalism.

Thus the great truth is handed down from father to son, that

|                                   |                                  |
|-----------------------------------|----------------------------------|
| A Briton,                         | } is superior to all the world ; |
| A Frenchman,                      |                                  |
| An Ashantee,                      |                                  |
| A Hohenzollernsigmaringenite, &c. |                                  |

and by this truth the dullards of the respective nations swear, and by it statesmen govern.

Let the reader say for himself, does he not believe himself to be superior to a man of any other country? We can’t help it—in spite of ourselves we do. But if, by changing the name, the fable applies to yourself, why do you laugh?

Κυιδ ριδης; μωτατω νομινε δη τη  
Φαβυλα ναρρατωρ,

as a certain poet says (in a quotation that is pretty well known in England, and therefore put down here in a new fashion). Why do you laugh, forsooth? Why do you *not* laugh? If donkey's ears are a matter of laughter, surely we may laugh at them when growing on our own skulls.

Take a couple of instances from "actual life," as the fashionable novel-puffers say.

A little fat silly woman, who in no country but this would ever have pretensions to beauty, has lately set up a circulating library in our street. She lends the five-franc editions of the English novels, as well as the romances of her own country, and I have had several of the former works of fiction from her store: Bulwer's "Night and Morning," very pleasant kind-hearted reading; "Peter Priggins," an astonishing work of slang, that ought to be translated if but to give Europe an idea of what a gay young gentleman in England sometimes is; and other novels—never mind what. But to revert to the fat woman.

She sits all day ogling and simpering behind her little counter; and from the slow, prim, precise way in which she lets her silly sentences slip through her mouth, you see at once that she is quite satisfied with them, and expects that every customer should give her an opportunity of uttering a few of them for his benefit. Going there for a book, I always find myself entangled in a quarter of an hour's conversation.

This is carried on in not very bad French on my part; at least I find that when I say something genteel to the library-woman, she is not at a loss to understand me, and we have passed already many minutes in this kind of intercourse. Two days since, returning "Night and

Morning" to the library-lady and demanding the romance of "Peter Priggins," she offered me instead "Ida," par Monsieur le Vicomte Darlincourt, which I refused, having already experienced some of his lordship's works; next she produced "Stella," "Valida," "Eloa," by various French ladies of literary celebrity; but again I declined, declaring respectfully that, however agreeable the society of ladies might be, I found their works a little insipid. The fact is, that after being accustomed to such potent mixtures as the French romancers offer you, the mild compositions of the French romanceresses pall on the palate.<sup>1</sup>

"Madame," says I, to cut the matter short, "je ne demande qu'un roman Anglais, 'Peter Priggins:' l'avez-vous? oui ou non?"

"Ah!" says the library-woman, "Monsieur ne comprend pas notre langue, c'est dommage."

Now one might, at first sight, fancy the above speech an epigram, and not a bad one, on an Englishman's blundering French grammar and pronunciation; but those who know the library-lady must be aware that she never was guilty of such a thing in her life. It was simply a French bull, resulting from the lady's dulness, and by no means a sarcasm. She uttered the words with a great air of superiority and a prim toss of the head, as much as to say, "How much cleverer I am than you, you silly foreigner! and what a fine thing it is in me to know the finest language in the world!" In this way I have heard donkeys of our two countries address foreigners

<sup>1</sup> In our own country, of course, Mrs. Trollope, Miss Mitford, Miss Pardoe, Mrs. Charles Gore, Miss Edgeworth, Miss Ferrier, Miss Stickney, Miss Barrett, Lady Blessington, Miss Smith, Mrs. Austin, Miss Austen, &c., form exceptions to this rule; and glad am I to offer per favour of this note a humble tribute of admiration to those ladies.

in broken English or French, as if people who could not understand a language when properly spoken could comprehend it when spoken ill. Why the deuce do people give themselves these impertinent stupid airs of superiority, and pique themselves upon the great cleverness of speaking their own language?

Take another instance of this same egregious national conceit. At the English pastrycook's—(you can't readily find a prettier or more graceful woman than Madame Colombin, nor better plum-cake than she sells)—at Madame Colombin's, yesterday, a huge Briton, with sandy whiskers and a double chin, was swallowing patties and cherry-brandy, and all the while making remarks to a friend similarly employed. They were talking about English and French ships.

“Hang me, Higgins,” says Sandy-whiskers, “if *I*'d ever go into one of their cursed French ships! I should be afraid of sinking at the very first puff of wind!”

What Higgins replied does not matter. But think what a number of Sandy-whiskerses there are in our nation,—fellows who are proud of this stupid mistrust,—who think it a mark of national spirit to despise French skill, bravery, cookery, seamanship, and what not. Swallow your beef and porter, you great fat-paunched man; enjoy your language and your country, as you have been bred to do; but don't fancy yourself, on account of these inheritances of yours, superior to other people of other ways and language. You have luck, perhaps, if you will, in having such a diet and dwelling-place, but no *merit*. . . . And with this little discursive essay upon national prejudices let us come back to the pictures, and finish our walk through the gallery.

In that agreeable branch of the art for which we have

I believe no name, but which the French call *genre*, there are at Paris several eminent professors; and as upon the French stage the costume-pieces are far better produced than with us, so also are French costume-pictures much more accurately and characteristically handled than are such subjects in our own country. You do not see Cimabue and Giotto in the costume of Francis I., as they appeared (depicted by Mr. Simpson, I think) in the Royal Academy Exhibition of last year; but the artists go to some trouble in collecting their antiquarian stuff, and paint it pretty scrupulously.

Monsieur Jacquard has some pretty small pictures *de genre*; a very good one, indeed, of fat "Monks granting Absolution from Fasting;" of which the details are finely and accurately painted, a task more easy for a French artist than an English one, for the former's studio (as may be seen by a picture in this exhibition) is generally a magnificent curiosity shop; and for old carvings, screens, crockery, armour, draperies, &c., the painter here has but to look to his own walls and copy away at his ease. Accordingly Jacquard's monks, especially all the properties of the picture, are admirable.

Monsieur Baron has "The Youth of Ribera," a merry Spanish beggar-boy, among a crowd of his like, drawing sketches of them under a garden wall. The figures are very prettily thought and grouped; there is a fine terrace, and palace, and statues in the background, very rich and luxurious; perhaps too pretty and gay in colours, and too strong in details.

But the king of the painters of small history subjects is Monsieur Robert Fleury; a great artist indeed, and I trust heartily he may be induced to send one or two of his pieces to London, to show our people what he can do.



His mind, judging from his works, is rather of a gloomy turn; and he deals somewhat too much, to my taste, in the horrible. He has this year "A Scene in the Inquisition." A man is howling and writhing with his feet over a fire; grim inquisitors are watching over him; and a dreadful executioner, with fierce eyes peering from under a mysterious capuchin, is doggedly sitting over the coals. The picture is downright horror, but admirably and honestly drawn; and in effect rich, sombre, and simple.

"Benvenuto Cellini" is better still; and the critics have lauded the piece as giving a good idea of the fierce fantastic Florentine sculptor; but I think Monsieur Fleury has taken him in too grim a mood, and made his ferocity too downright. There was always a dash of the ridiculous in the man, even in his most truculent moments; and I fancy that such simple rage as is here represented scarcely characterises him. The fellow never cut a throat without some sense of humour, and here we have him greatly too majestic to my taste.

"Old Michael Angelo watching over the Sick-bed of his servant Urbino" is a noble painting; as fine in feeling as in design and colour. One can't but admire in all these the *manliness* of the artist. The picture is painted in a large, rich, massive, vigorous manner; and it is gratifying to see that this great man, after resolute seeking for many years, has found the full use of his hand at last, and can express himself as he would. The picture is fit to hang in the very best gallery in the world; and a century hence will no doubt be worth five times as many crowns as the artist asks or has had for it.

Being on the subject of great pictures, let us here mention,



712. "Portrait of a Lady," by Hippolyte Flandrin.

Of this portrait all I can say is, that if you take the best portraits by the best masters—a head of Sebastian or Michael Angelo, a head of Raphael, or one of those rarer ones of Andrea del Sarto—not one of them, for lofty character and majestic nobleness and simplicity, can surpass this magnificent work.

This seems, doubtless, very exaggerated praise, and people reading it may possibly sneer at the critic who ventures to speak in such a way. To all such I say, Come and see it. You who admire Sir Thomas and the "Books of Beauty" will possibly not admire it; you who give ten thousand guineas for a blowsy Murillo will possibly not relish Monsieur Flandrin's manner; but you who love simplicity and greatness come and see how an old lady, with a black mantilla and dark eyes, and grey hair and a few red flowers in her cap, has been painted by Monsieur Flandrin of Lyons. If I were Louis Philippe, I would send a legion-of-honour cross, of the biggest sort, to decorate the bosom of the painter who has executed this noble piece.

As for portraits (with the exception of this one, which no man in England can equal, not even Mr. Samuel Lawrence, who is trying to get to this point, but has not reached it yet) our English painters keep the lead still, nor is there much remarkable among the hundreds in the gallery. There are vast numbers of English faces staring at you from the canvases; and among the miniatures especially one can't help laughing at the continual recurrence of the healthy, vacant, simpering, aristocratic English type. There are black velvets and satins, ladies with birds of paradise, deputies on sofas, and generals and marshals in the midst of smoke and cannon-balls. No-

thing can be less to my taste than a pot-bellied swaggering Marshal Soult, who rests his baton on his stomach, and looks at you in the midst of a dim cloud of war. The Duchesse de Nemours is done by Monsieur Winterhalter, and has a place of honour, as becomes a good portrait; and, above all, such a pretty lady. She is a pretty, smiling, buxom blonde, with plenty of hair, and rather too much hands, not to speak disrespectfully; and a slice of lace which goes across the middle of her white satin gown seems to cut the picture very disagreeably in two. There is a beautiful head in a large portrait of a lad of eighteen, painted by himself; and here may be mentioned two single figures in pastel by an architect, remarkable for earnest *spirituel* beauty; likewise two heads in chalk by De Rudder; most charming sketches, full of delicacy, grace, and truth.

The only one of the acknowledged great who has exhibited this year is Monsieur Delacroix, who has a large picture relative to the siege of Constantinople that looks very like a piece of crumpled tapestry, but that has nevertheless its admirers and its merits, as what work of his has not?

His two smaller pieces are charming, "A Jewish Wedding at Tangiers" is brilliant with light and merriment; a particular sort of merriment, that is, that makes you gloomy in the very midst of the heyday: and his "Boat" is awful. A score of shipwrecked men are in this boat, on a great, wide, swollen, interminable sea—no hope, no speck of sail—and they are drawing lots which shall be killed and eaten. A burly seaman, with a red beard, has just put his hand into the hat and is touching his own to the officer. One fellow sits with his hands clasped, and gazing—gazing into the great void before

him. By Jupiter, his eyes are unfathomable! he is looking at miles and miles of lead-coloured, bitter, pitiless brine! Indeed one can't bear to look at him long; nor at that poor woman, so sickly and so beautiful, whom they may as well kill at once, or she will save them the trouble of drawing straws; and give up to their maws that poor, white, faded, delicate, shrivelled carcass. Ah, what a thing it is to be hungry! Oh, Eugénie Delacroix! how can you manage, with a few paint-bladders, and a dirty brush, and a careless hand, to dash down such savage histories as these, and fill people's minds with thoughts so dreadful? Ay, there it is; whenever I go through that part of the gallery where Monsieur Delacroix's picture is, I always turn away now, and look at a fat woman with a parroquet opposite. For what's the use of being uncomfortable?

Another great picture is one of about four inches square—"The Chess-Players," by Monsieur Meissonier—truly an astonishing piece of workmanship. No silly tricks of effect, and abrupt startling shadow and light, but a picture painted with the minuteness and accuracy of a daguerreotype, and as near as possible perfect in its kind. Two men are playing at chess, and the chess-men are no bigger than pin-heads; every one of them an accurate portrait, with all the light, shadow, roundness, character, and colour belonging to it.

Of the landscapes it is very hard indeed to speak, for professors of landscape almost all execute their art well; but few so well as to strike one with especial attention, or to produce much remark. Constable has been a great friend to the new landscape-school in France, who have laid aside the slimy weak manner formerly in vogue, and perhaps have adopted in its place a method equally rep-

rehensible—that of plastering their pictures excessively. When you wish to represent a piece of old timber, or a crumbling wall, or the ruts and stones in a road, this impasting method is very successful; but here the skies are trowelled on; the light-vapouring distances are as thick as plum-pudding, the cool clear shadows are mashed-down masses of sienna and indigo. But it is undeniable that, by these violent means, a certain power is had, and noonday effects of strong sunshine are often dashingy rendered.

How much pleasanter is it to see a little quiet grey waste of David Cox than the very best and smartest of such works! Some men from Düsseldorf have sent very fine scientific faithful pictures, that are a little heavy, but still you see that they are portraits drawn respectfully from the great, beautiful, various, divine face of Nature.

In the statue-gallery there is nothing worth talking about; and so let us make an end of the Louvre, and politely wish a good morning to everybody.

(*Fraser's Magazine*, July 1841.)

## MAY GAMBOLS; OR, TITMARSH IN THE PICTURE GALLERIES

THE readers of this miscellany may, perhaps, have remarked that always, at the May season and the period of the exhibitions, our eccentric correspondent Titmarsh seems to be seized with a double fit of eccentricity, and to break out into such violent fantastical gambols as might cause us to be alarmed did we not know him to be harmless, and induce us to doubt of his reason but that the fit is generally brief, and passes off after the first excitement occasioned by visiting the picture galleries. It was in one of these fits, some years since, that he announced in this Magazine his own suicide, which we know to be absurd, for he has drawn many hundred guineas from us since:—on the same occasion he described his debts and sojourn at a respectable hotel, in which it seems he has never set his foot. But these hallucinations pass away with May, and next month he will, no doubt, be calmer, or, at least, not more absurd than usual. Some disappointments occurring to himself, and the refusal of his great picture of “Heliogabalus” in the year 1803 (which caused his retirement from practice as a painter), may account for his extreme bitterness against some of the chief artists in this or any other school or country. Thus we have him in these pages abusing Raphael; in the very last month he fell foul of Rubens, and in the present paper he actually pooh-poohs Sir Martin Shee and some of the Royal Academy. This

is too much. "Cælum ipsum," as Horace says, "petimus stultitiâ." But we will quote no more the well-known words of the Epicurean bard.

We only add that we do not feel in the least bound by any one of the opinions here brought forward, from most of which, except where the writer contradicts himself and so saves us the trouble, we cordially dissent; and perhaps the reader had best pass on to the next article, omitting all perusal of this, excepting, of course, the editorial notice of—O. Y.

JACK STRAW'S CASTLE, HAMPSTEAD: *May 25.*

THIS is written in the midst of a general desolation and discouragement of the honest practitioners who dwell in the dingy first-floors about Middlesex Hospital and Soho. The long-haired ones are tearing their lanky locks; the velvet-coated sons of genius are plunged in despair; the law has ordered the suppression of Art-Unions, and the wheel of Fortune has suddenly and cruelly been made to stand still. When the dreadful news came that the kindly harmless Art-lottery was to be put an end to, although Derby-lotteries are advertised in every gin-shop in London, and every ruffian in the City may gamble at his leisure, the men of the brush and palette convoked a tumultuous meeting, where, amidst tears, shrieks, and wrath, the cruelty of their case was debated. Wyse of Waterford calmly presided over the stormy bladder-squeezers, the insulted wielders of the knife and maulstick. Wyse soothed their angry spirits with words of wisdom and hope. He stood up in the assembly of the legislators of the land and pointed out their wrongs. The painters' friend, the kind old Lansdowne, lifted up his cordial voice among the peers



of England, and asked for protection for the children of Raphael and Apelles. No one said nay. All pitied the misfortune of the painters; even Lord Brougham was stilled into compassion, and the voice of Vaux was only heard in sobs.

These are days of darkness, but there is hope in the vista; the lottery-subscription lies in limbo, but it shall be released therefrom and flourish, exuberantly revived, in future years. Had the ruin been consummated, this hand should have withered rather than have attempted to inscribe jokes concerning it. No, *Fraser* is the artists' friend, their mild parent. While his Royal Highness Prince Albert dines with the Academicians, the rest of painters, less fortunate, are patronised by her Majesty REGINA.

Yes, in spite of the Art-Union accident, there is hope for the painters. Sir Martin Archer Shee thinks that the Prince's condescension in dining with the Academy will do incalculable benefit to the art. Henceforth its position is assured in the world. This august patronage, the President says, evincing the sympathy of the higher classes, must awaken the interest of the low: and the public (the ignorant rogues!) will thus learn to appreciate what they have not cared for hitherto. Interested! Of course they will be. O Academicians! ask the public to dinner, and you will see how much interested they will be. We are authorised to state that next year any person who will send in his name will have a cover provided; Trafalgar Square is to be awned in, plates are to be laid for 250,000, one of the new basins is to be filled with turtle and the other with cold punch. The President and the *élite* are to sit upon Nelson's pillar, while rows of benches, stretching as far as the Union Club,

Northumberland House, and St. Martin's Church, will accommodate the vulgar. Mr. Toole is to have a speaking-trumpet; and a twenty-four-pounder to be discharged at each toast.

There are other symptoms of awakening interest in the public mind. The readers of newspapers will remark this year that the leaders of public opinion have devoted an unusually large space and print to reviews of the fine arts. They have been employing critics who, though they contradict each other a good deal, are yet evidently better acquainted with the subject than critics of old used to be, when gentlemen of the profession were instructed to report on a fire, or an Old Bailey trial, or a Greek play, or an opera, or a boxing-match, or a picture gallery, as their turn came. Read now the *Times*, the *Chronicle*, the *Post* (especially the *Post*, of which the painting critiques have been very good), and it will be seen that the critic knows his business, and from the length of his articles it may be conjectured that the public is interested in knowing what he has to say. This is all, probably, from the Prince having dined at the Academy. The nation did not care for pictures until then,—until the nobility taught us; gracious nobility! Above all, what a compliment to the public!

As one looks round the rooms of the Royal Academy, one cannot but deplore the fate of the poor fellows who have been speculating upon the Art-Unions; and yet in the act of grief there is a lurking satisfaction. The poor fellows can't sell their pieces; that is a pity. But why did the poor fellows paint such fiddle-faddle pictures? They catered for the *bourgeois*, the sly rogues! They know honest John Bull's taste, and simple admiration of namby pamby, and so they supplied him

with an article that was just likely to suit him. In like manner savages are supplied with glass beads; children are accommodated with toys and trash, by dexterous speculators who know their market. Well, I am sorry that the painting speculators have had a stop put to their little venture, and that the ugly law against lotteries has stepped in and seized upon the twelve thousand pounds, which was to furnish many a hungry British Raphael with a coat and a beefsteak. Many a Mrs. Raphael, who was looking out for a new dress, or a trip to Margate or Boulogne for the summer, must forego the pleasure, and remain in dingy Newman Street. Many little ones will go back to Turnham Green academies and not carry the amount of last half-year's bill in the trunk; many a landlord will bully about the non-payment of the rent; and a vast number of frame-makers will look wistfully at their carving and gilding as it returns after the exhibition to Mr. Tinto, Charlotte Street, along with poor Tinto's picture from the "Vicar of Wakefield" that he made sure of selling to an Art-Union prizeman. This is the pathetic side of the question. My heart is tender, and I weep for the honest painters peering dismally at the twelve thousand pounds like hungry boys do at a tart-shop.

But—here stern justice interposes, and the MAN having relented, the CRITIC raises his inexorable voice—but, I say, the enemies of Art-Unions have had some reason for their complaints, and I fear it is too true that the effect of those institutions, as far as they have gone hitherto, has not been mightily favourable to the cause of art. One day, by custom, no doubt, the public taste will grow better, and as the man who begins by intoxicating himself with a glass of gin finishes sometimes by eas-

ily absorbing a bottle; as the law student, who at first is tired with a chapter of Blackstone, will presently swallow you down with pleasure a whole volume of Chitty; as EDUCATION, in a word, advances, it is humbly to be hoped that the great and generous British public will not be so easily satisfied as at present, and will ask for a better article for its money.

Meanwhile, their taste being pitiable, the artists supply them with poor stuff—pretty cheap tawdry toys and gimcracks in place of august and beautiful objects of art. It is always the case. I do not mean to say that the literary men are a bit better. Poor fellows of the pen and pencil! we must live. The public likes light literature and we write it. Here am I writing magazine jokes and follies, and why? Because the public like such, will purchase no other. Otherwise, as Mr. Nickisson and all who are acquainted with M. A. Titmarsh in private know, my real inclinations would lead me to write works upon mathematics, geology, and chemistry, varying them in my lighter hours with little playful treatises on questions of political economy, epic poems, and essays on the Æolic digamma. So, in fact, these severe rebukes with which I am about to belabour my neighbour must be taken, as they are given, in a humble and friendly spirit; they are not actuated by pride, but by deep sympathy. Just as we read in holy Mr. Newman's life of Saint Stephen Harding, that it was the custom among the godly Cistercian monks (in the good old times, which holy Newman would restore) to assemble every morning in full chapter; and there, after each monk had made his confession, it was free to—nay, it was strictly enjoined on—any other brother to rise and say, "Brother So-and-so hath not told all his sins; our

dear brother has forgotten that yesterday he ate his split-peas with too much gormandise;" or, "This morning he did indecently rejoice over his water-gruel," or what not—these real Christians were called upon to inform, not only of themselves, but to be informers over each other; and, the information being given, the brother informed against thanked his brother the informer, and laid himself down on the desk, and was flagellated with gratitude. Sweet friends! be you like the Cistercians! Brother Michael Angelo is going to inform against you. Get ready your garments and prepare for flagellation. Brother Michael Angelo is about to lay on and spare not.

Brother Michael lifts up his voice against the young painters collectively in the first place, afterwards individually, when he will also take leave to tickle them with the wholesome stripes of the flagellum. In the first place, then (and my heart is so tender that, rather than begin the operation, I have been beating about the bush for more than a page, of which page the reader is cordially requested to omit the perusal, as it is not the least to the purpose), I say that the young painters of England, whose uprising this Magazine and this critic were the first to hail, asserting loudly their superiority over the pompous old sham classical big-wigs of the Academy—the young painters of England *are not doing their duty*. They are going backwards, or rather, they are flinging themselves under the wheels of that great golden Jugernaut of an Art-Union. The thought of the money is leading them astray; they are poets no longer, but money-hunters. They paint down to the level of the public intelligence, rather than seek to elevate the public to them. Why do these great geniuses fail in their duty



of instruction? Why, knowing better things, do they serve out such awful twaddle as we have from them? Alas! it is not for art they paint, but for the Art-Union.

The first dear brother I shall take the liberty to request to get ready for operation is brother Charles Landseer. Brother Charles has sinned. He has grievously sinned. And we will begin with this miserable sinner, and administer to him admonition in a friendly, though most fierce and cutting manner.

The subject of brother Charles Landseer's crime is this. The sinner has said to himself, "The British public likes domestic pieces. They will have nothing but domestic pieces. I will give them one, and of a new sort. Suppose I paint a picture that must make a hit. My picture will have every sort of interest. It shall interest the religious public; it shall interest the domestic public; it shall interest the amateur for the cleverness of its painting; it shall interest little boys and girls, for I will introduce no end of animals, camels, monkeys, elephants, and cockatoos; it shall interest sentimental young ladies, for I will take care to have a pretty little episode for them. I will take the town by storm, in a word." This is what I conceive was passing in brother Charles Landseer's sinful soul when he conceived and executed his **NOAH'S ARK IN A DOMESTIC POINT OF VIEW**.

Noah and his family (with some supplemental young children, very sweetly painted) are seated in the ark, and a port-hole is opened, out of which one of the sons is looking at the now peaceful waters. The sunshine enters the huge repository of the life of the world, and the dove has just flown in with an olive-branch, and nestles in the bosom of one of the daughters of Noah; the patriarch and his aged partner are lifting up their vener-



able eyes in thankfulness; the children stand around, the peaceful labourer and the brown huntsman each testifying his devotion after his fashion. The animals round about participate in the joyful nature of the scene, their instinct seems to tell them that the hour of their deliverance is near.

There, the picture is described romantically and in the best of language. Now let us proceed to examine the poetry critically, and to see what its claims are. Well, the ark is a great subject. The history from which we have our account of it, from a poet surely demands a reverent treatment; a blacksmith roaring from the desk of a conventicle may treat it familiarly, but an educated artist ought surely to approach such a theme with respect. The point here is only urged æsthetically. As a matter of *taste*, then (and the present humble writer has no business to speak on any other), such a manner of treating the subject is certainly reprehensible. The ark is vulgarised here and reduced to the proportions of a Calais steamer. The passengers are rejoicing: they are glad to get away. Their live animals are about them no more nor less sublime than so many cattle or horses in loose boxes. The parrots perched on the hoop yonder have as little signification as a set of birds in a cage at the Zoological Gardens; the very dove becomes neither more nor less than the *pet* of the pretty girl represented in the centre of the picture. All the greatness of the subject is lost; and, putting the historical nature of the personages out of the question, they have little more interest than a group of any emigrants in the hold of a ship, who rouse and rally at the sound of "Land ho!"

Why, if all great themes of poetry are to be treated in this way, the art would be easy. We might have Hector

shaving himself before going out to fight Achilles, as, undoubtedly, the Trojan hero did; Priam in a cotton nightcap asleep in a four-poster on the night of the sack of Troy, Hecuba, of course, by his side, with curl-papers, and her *tour de tête* on the toilet-glass. We might have Dido's maid coming after her mistress in the shower with patens and an umbrella; or Cleopatra's page guttling the figs in the basket which had brought the asp that killed the mistress of Antony. Absurd trivialities, or pretty trivialities, are nothing to the question; those I have adduced here are absurd, but they are just as poetical as prettiness, not a whit less degrading and commonplace. No painter has a right to treat great historical subjects in such a fashion; and though the public are sure to admire, and young ladies, in raptures, look on at the darling of a dove, and little boys in delight cry, "Look, papa, at the parroquets!"—"Law, ma, what big trunks the elephants have!" it yet behoves the critic to say this is an unpoetical piece, and severely to reprehend the unhappy perpetrator thereof.

I know brother Charles will appeal. I know it will be pleaded in his favour that the picture is capitally painted, some of the figures very pretty; two—that of the old woman and the boy looking out—quite grand in drawing and colour; the picture charming for its silvery tone and agreeable pleasantry of colour. All this is true. But he has sinned, he has greatly sinned; let him acknowledge his fault in the presence of the chapter, and receive the customary and wholesome reward thereof.

Frater Redgrave is the next malefactor whose sins deserve a reprobation. In the namby-pamby line his errors are very sad. Has he not been already warned in this very miscellany of his propensity to small senti-

ment? Has he corrected himself of that grievous tendency? No: his weakness grows more and more upon him, and he is now more sinful than ever. One of his pictures is taken from the most startling lyric in our language, the "Song of the Shirt," a song as bitter and manly as it is exquisitely soft and tender, a song of which the humour draws tears.<sup>1</sup>

Mr. Redgrave has illustrated everything except the humour, the manliness, and the bitterness of the song. He has only depicted the tender good-natured part of it. It is impossible to quarrel with the philanthropy of the painter. His shirt-maker sits by her little neat bed, work, working away. You may see how late it is, for the candle is nearly burnt out, the clock (capital poetic notion!) says what o'clock it is, the grey-streaked dawn is rising over the opposite house seen through the cheerless casement, and where (from a light which it has in its window) you may imagine that another poor shirt-maker is toiling too. The one before us is pretty, pale, and wan; she turns up the whites of her fine fatigued eyes to the little ceiling. She is ill, as the artist has shown us by a fine stroke of genius—a parcel of medicine-bottles on the mantelpiece! The picture is carefully and cleverly painted—extremely popular—gazed at with vast interest by most spectators. Is it, however, a poetical subject? Yes, Hood has shown that it can be made one, but by surprising turns of thought brought to bear upon it, strange, terrible, unexpected lights of humour which he has flung upon it. And, to "trump" this tremendous card, Mr. Redgrave gives us this picture; his points being the clock, which tells the time of

<sup>1</sup> How is it that none of the papers have noticed the astonishing poem by Mr. Hood in the May number of his magazine, to which our language contains no parallel?—M. A. T.

day, the vials which show the poor girl takes physic, and such other vast labours of intellect!

Mr. Redgrave's other picture, the "Marriage Morning," is also inspired by that milk-and-water of human kindness, the flavour of which is so insipid to the roast-beef intellect. This is a scene of a marriage morning; the bride is taking leave of her mamma after the ceremony, and that amiable lady, reclining in an easy-chair, is invoking benedictions upon the parting couple, and has a hand of her daughter and her son-in-law clasped in each of hers. She is smiling sadly, restraining her natural sorrow, which will break out so soon as the post-chaise you see through the window, and on which the footman is piling the nuptial luggage, shall have driven off to Salt Hill, or Rose Cottage, Richmond, which I recommend. The bride's father, a venerable bald-headed gentleman, with a most benignant, though slow-coachish look, is trying to console poor Anna Maria, the unmarried sister, who is losing the companion of her youth. Never mind, Anna Maria, my dear, your turn will come too; there is a young gentleman making a speech in the parlour to the health of the new-married pair, who, I lay a wager, will be struck by your fine eyes, and be for serving you as your sister has been treated. This small fable is worked out with great care in a picture in which there is much clever and conscientious painting, from which, however, I must confess, I derive little pleasure. The sentiment and colour of the picture somehow coincide; the eye rests upon a variety of neat tints of pale drab, pale green, pale brown, pale puce colour, of a sickly warmth, not pleasant to the eye. The drawing is feeble, the expression of the faces pretty, but lackadaisical. The penance I would order Mr. Redgrave should

be a pint of port-wine to be taken daily, and a devilled kidney every morning for breakfast before beginning to paint.

A little of the devil, too, would do Mr. Frank Stone no harm. He, too, is growing dangerously sentimental. His picture, with a quotation from Horace, "*Mæcnas atavis edite regibus*," represents a sort of game of tender cross-purposes, very difficult to describe in print. Suppose two lads, Jocky and Tommy, and two lasses, Jenny and Jessamy. They are placed thus:—

|          |        |        |
|----------|--------|--------|
|          |        | Tommy. |
| Jessamy. | Jenny. | Jocky. |
|          | A dog. |        |

Now Jocky is making love to Jenny in an easy off-hand sort of way, and though, or, perhaps, *because* he doesn't care for her much, is evidently delighting the young woman. She looks round, with a pleased smile on her fresh plump cheeks, and turns slightly towards heaven a sweet little *retroussé* nose, and twiddles her fingers (most exquisitely these hands are drawn and painted, by the way) in the most contented way. But, ah! how little does she heed Tommy, who, standing behind Jocky, reclining against a porch, is looking and longing for this light-hearted Jenny! And, oh! why does Tommy cast such sheep's eyes upon Jenny, when by her side sits *Jessamy*, the tender and romantic, the dark-eyed and raven-haired being, whose treasures of affection are flung at heedless Tommy's feet? All the world is interested in Jessamy; her face is beautiful, her look of despairing love is so exquisitely tender, that it touches every spectator; and the ladies are unanimous in wonder-



ing how Tommy can throw himself away upon that simpering Jenny, when such a superior creature as Jessamy is to be had for the asking. But such is the way of the world, and Tommy will marry, simply because everybody tells him not.

Thus far for the sentiment of the picture. The details are very good; there is too much stippling and show of finish, perhaps, in the handling, and the painting might have been more substantial and lost nothing. But the colour is good, the group very well composed, and the variety of expression excellent. There is great passion, as well as charming delicacy, in the disappointed maiden's face; much fine appreciation of character in the easy smiling triumph of the rival; and, although this sentence was commenced with the express determination of rating Mr. Stone soundly, lo! it is finished without a word of blame. Well, let's vent our anger on the dog. That is very bad, and seems to have no more bones than an apple-dumpling. It is only because the artist has been painting disappointed lovers a great deal of late, that one is disposed to grumble, not at the work, but at the want of variety of subject.

As a sentimental picture, the best and truest, to my taste, is that by Mr. Webster, the "Portraits of Mr. and Mrs. Webster," painted to celebrate their fiftieth wedding-day. Such a charming old couple were never seen. There is delightful grace, sentiment, and purity in these two gentle kindly heads; much more sentiment and grace than even in Mr. Eastlake's "*Héloïse*," a face which the artist has painted over and over again; a beautiful woman, but tiresome, unearthly, unsubstantial, and no more like *Héloïse* than like the Duke of Wellington. If the late Mr. Pope's epistle be correct, *Eloisa* was a



most unmistakable woman; this is a substanceless, passionless, solemn, mystical apparition; but I doubt if a woman be not the more poetical being of the two.

Being on the subject of sentimental pictures, Monsieur Delaroche's great "Holy Family" must be mentioned here; and, if there is reason to quarrel with the unsatisfactory nature of English sentiment, in truth it appears that the French are not much better provided with the high poetical quality. This picture has all the outside of poetry, all the costume of religion, all the prettiness and primness of the new German dandy-pietistical school. It is an agreeable compound of Correggio and Raphael, with a strong dash of Overbeck; it is painted as clean and pretty as a tulip on a dessert-plate, the lines made out so neatly that none can mistake them; the drawing good, the female face as pretty and demure as can be, her drapery of spotless blue, and the man's of approved red, the infant as pink as strawberries and cream, every leaf of the tree sweetly drawn, and the trunk of the most delicate dove-coloured grey. All these merits the picture has; it is a well-appointed picture. But is that all? Is that enough to make a poet? There are lines in the Oxford prize poems that are smooth as Pope's; and it is notorious that, for colouring, there is no painting like the Chinese. But I hope the French artists have better men springing up among them than the President of the French Academy at Rome.

Biard, the Hogarthian painter, whose slave-trade picture was so noble, has sent us a couple of pieces, which both, in their way, possess merit. The one is an Arabian caravan moving over a brick-dust-coloured desert, under a red arid sky. The picture is lifelike, and so far poetical

that it seems to tell the truth. Then there is a steam-boat disaster, with every variety of sea-sickness, laughably painted. Shuddering soldiery, sprawling dandies, Englishmen, Savoyards, guitars, lovers, monkeys,—a dreadful confusion of qualmish people, whose agonies will put the most misanthropic observer into good-humour. Biard's "Havre Packet" is much more praiseworthy in my mind than Delaroche's "Holy Family;" for I deny the merit of failing greatly in pictures—the great merit is to succeed. There is no greater error, surely, than that received dictum of the ambitious to aim at high things; it is best to do what you mean to do: better to kill a crow than to miss an eagle.

As the French artists are sending in their works from across the water, why, for the honour of England, will not some of our painters let the Parisians know that here, too, are men whose genius is worthy of appreciation? They may be the best draughtsmen in the world, but they have no draughtsman like Maclise, they have no colourist like Etty, they have no painter like MULREADY, above all, whose name I beg the printer to place in the largest capitals, and to surround with a wreath of laurels. Mr. Mulready was crowned in this Magazine once before. Here again he is proclaimed. It looks like extravagance, or flattery, for the blushing critic to tell his real mind about the "Whistonian Controversy."

And yet, as the truth must be told, why not say it now at once? I believe this to be one of the finest cabinet pictures in the world. It seems to me to possess an assemblage of excellences so rare, to be in drawing so admirable, in expression so fine, in finish so exquisite, in composition so beautiful, in humour and beauty of ex-

pression so delightful, that I can't but ask where is a good picture if this be not one? And, in enumerating all the above perfections, I find I have forgotten the greatest of all, the colour; it is quite original this,—brilliant, rich, astonishingly luminous, and intense. The pictures of Van Eyck are not more brilliant in tone than this magnificent combination of blazing reds, browns, and purples. I know of no scheme of colour like it, and heartily trust that time will preserve it; when this little picture, and some of its fellows, will be purchased as eagerly as a Hemlinck or a Gerard Douw is bought nowadays. If Mr. Mulready has a mind to the Grand Cross of the Legion of Honour, he has but to send this picture to Paris next year, and, with the recommendation of *Fraser's Magazine*, the affair is settled. Meanwhile it is pleasant to know that the artist (although his work will fetch ten times as much money a hundred years hence) has not been ill rewarded, as times go, for his trouble and genius.

We have another great and original colourist among us, as luscious as Rubens, as rich almost as Titian—Mr. Etty; and every year the exhibition sparkles with magnificent little canvases, the works of this indefatigable strenuous admirer of nude Beauty. The form is not quite so sublime as the colour in this artist's paintings; the female figure is often rather too expansively treated, it swells here and there to the proportions of the Caffrarian, rather than the Medicean, Venus; but, in colour, little can be conceived that is more voluptuously beautiful. This year introduces to us one of the artist's noblest compositions, a classical and pictorial *orgy*, as it were,—a magnificent vision of rich colours and beautiful forms,—a grand feast of sensual poetry. The verses

from "Comus," which the painter has taken to illustrate, have the same character:—

"All amidst the gardens fair  
Of Hesperus and his daughters three,  
That sing about the golden tree,  
Along the crisped shades and bowers,  
Revels the spruce and jocund spring.  
Beds of hyacinths and roses,  
Where young Adonis oft reposes,  
Waxing well of his deep wound,  
In slumber soft and on the ground  
Sadly sits the Assyrian Queen;  
But far above in spangled sheen,  
Celestial Cupid, her famed son, advanced,  
Holds his dear Psyche sweet entranced."

It is a dream rather than a reality, the words and images purposely indistinct and incoherent. In the same way the painter has made the beautiful figures sweep before us in a haze of golden sunshine. This picture is one of a series to be painted in fresco, and to decorate the walls of a summer-house in the gardens of Buckingham Palace, for which edifice Mr. Maclise and Mr. Leslie have also made paintings.

That of Mr. Leslie's is too homely. He is a prose painter. His kind buxom young lass has none of the look of Milton's lady, that charming compound of the saint and the fine lady—that sweet impersonation of the chivalric mythology—an angel, but with her sixteen quarterings—a countess descended from the skies. Leslie's lady has no such high breeding, the Comus above her looks as if he might revel on ale; a rustic seducer,

with an air of rude hobnailed health. Nor are the demons and fantastic figures introduced imaginative enough; they are fellows with masks from Covent Garden. Compare the two figures at the sides of the picture with the two Cupids of Mr. Etty. In the former there is no fancy. The latter are two flowers of poetry; there are no words to characterise those two delicious little figures, no more than to describe a little air of Mozart, which, once heard, remains with you for ever; or a new flower, or a phrase of Keats or Tennyson, which blooms out upon you suddenly, astonishing as much as it pleases. Well, in endeavouring to account for his admiration, the critic pumps for words in vain; if he uses such as he finds, he runs the risk of being considered intolerably pert and affected; silent pleasure, therefore, best be- seems him; but this I know, that were my humble recommendations attended to at Court, when the pictures are put in the pleasure-house, her sacred Majesty, giving a splendid banquet to welcome them and the painter, should touch Mr. Etty on the left shoulder and say, "Rise, my knight of the Bath, for painting the left-hand Cupid;" and the Emperor of Russia (being likewise present) should tap him on the right shoulder, exclaiming, "Rise, my knight of the Eagle, for the right-hand Cupid."

Mr. Maclise's "Comus" picture is wonderful for the variety of its design, and has, too, a high poetry of its own. All the figures are here still and solemn as in a tableau; the lady still on her unearthly snaky chair, Sabrina still stooping over her. On one side the brothers, and opposite the solemn attendant spirit; round these interminable groups and vistas of fairy beings, twining in a thousand attitudes of grace, and sparkling white and



bloodless against a leaden blue sky. It is the most poetical of the artist's pictures, the most extraordinary exhibition of his proper skill. Is it true that the artists are only to receive three hundred guineas apiece for these noble compositions? Why, a print-seller would give more, and artists should not be allowed to paint simply for the honour of decorating a royal summer-house.

Among the poetical pictures of the exhibition should be mentioned with especial praise Mr. Cope's delightful "Charity," than the female figures in which Raphael scarce painted anything more charmingly beautiful. And Mr. Cope has this merit, that his work is no prim imitation of the stiff old Cimabue and Giotto manner, no aping of the crisp draperies and hard outlines of the missal illuminations, without which the religious artist would have us believe religious expression is impossible. It is pleasant after seeing the wretched caricatures of old-world usages which stare us in the face in every quarter of London now—little dumpy Saxon chapels built in raw brick, spick and span *bandbox* churches of the pointed Norman style for Cockneys in zephyr coats to assemble in, new old painted windows of the twelfth century, tessellated pavements of the Byzantine school, gimcrack imitations of the Golden Legend printed with red letters, and crosses, and quaint figures stolen out of Norman missals—to find artists aiming at the Beautiful and Pure without thinking it necessary to resort to these paltry archæological quackeries, which have no Faith, no Truth, no Life in them; but which give us ceremony in lieu of reality, and insist on forms as if they were the conditions of belief.

Lest the reader should misunderstand the cause of this anger, we beg him to take the trouble to cross Pall



Mall to Saint James's Street, where objects of art are likewise exhibited; he will see the reason of our wrath. Here are all the ornamental artists of England sending in their works, and what are they?—All imitations. The Alhambra here; the Temple Church there; here a Gothic saint; yonder a Saxon altar-rail; farther on a sprawling rococo of Louis XV.; all worked neatly and cleverly enough, but with no originality, no honesty of thought. The twelfth century revived in Mr. Crockford's bazaar, forsooth! with examples of every century except our own. It would be worth while for someone to write an essay, showing how astonishingly Sir Walter Scott<sup>1</sup> has influenced the world; how he changed the character of novelists, then of historians, whom he brought from their philosophy to the study of pageantry and costume: how the artists then began to fall back into the middle ages and the architects to follow; until now behold we have Mr. Newman and his congregation of Littlemore marching out with taper and crosier, and falling down to worship Saint Willibald, and Saint Winnibald, and Saint Walberga the Saxon virgin. But Mr. Cope's picture is leading the reader rather farther than a critique about exhibitions has any right to divert him, and let us walk soberly back to Trafalgar Square.

Remark the beautiful figures of the children in Mr. Cope's picture (276), the fainting one, and the golden-haired infant at the gate. It is a noble and touching Scripture illustration. The artist's other picture, "Geneviève," is not so successful; the faces seem to have been painted from a dirty palette, the evening tints of the sky are as smoky as a sunset in Saint James's Park; the

<sup>1</sup> Or more properly Goethe. "Goetz von Berlichingen" was the father of the Scottish romances, and Scott remained constant to that mode, while the greater artist tried a thousand others.

composition unpleasant, and not enough to fill the surface of canvas.

Mr. Herbert's picture of "The Trial of the Seven Bishops" is painted with better attention to costume than most English painters are disposed to pay. The characters in our artists' history-pieces, as indeed on our theatres, do not look commonly accustomed to the dresses which they assume; wear them awkwardly, take liberties of alteration and adjustment, and spoil thereby the truth of the delineation. The French artists, on the canvas or the boards, understand this branch of their art much better. Look at Monsieur Biard's "Mecca Pilgrims," how carefully and accurately they are attired; or go to the French play and see Cartigny in a Hogarthian dress. He wears it as though he had been born a hundred years back—looks the old marquess to perfection. In this attention to dress Mr. Herbert's picture is very praiseworthy; the men are quite at home in their quaint coats and periwigs of James II.'s time; the ladies at ease in their stiff long-waisted gowns, their fans, and their queer caps and patches. And the picture is pleasing from the extreme brightness and cleanliness of the painting. All looks as neat and fresh as Sam Pepys when he turned out in his new suit, his lady in her satin and brocade. But here the praise must stop. The great concourse of people delineated, the bishops and the jury, the judges and the sheriffs, the halberdiers and the fine ladies, seem very little interested in the transaction in which they are engaged, and look as if they were assembled rather for show than business. Nor, indeed, is the artist much in fault. Painters have not fair-play in these parade pictures. It is only with us that Reform-banquets, or views of the House of Lords at the passing of the Slopperton

Railway Bill, or Coronation Processions, obtain favour; in which vast numbers of public characters are grouped unreally together, and politics are made to give an interest to art.

Mr. Herbert's picture of "Sir Thomas More and his Daughter watching from the Prisoner's Room in the Tower four Monks led away to Execution," is not the most elaborate, perhaps, but the very best of this painter's works. It is full of grace, and sentiment, and religious unction. You see that the painter's heart is in the scenes which he represents. The countenances of the two figures are finely conceived; the sorrowful anxious beauty of the daughter's face, the resigned humility of the martyr at her side, and the accessories of properties of the pious little drama are cleverly and poetically introduced; such as mystic sentences of hope and trust inscribed by former sufferers on the walls, the prisoner's rosary and book of prayers to the Virgin that lie on his bed. These types and emblems of the main story are not obtruded, but serve to increase the interest of the action; just as you hear in a concerted piece of music a single instrument playing its little plaintive part alone, and yet belonging to the whole.

If you want to see a picture where costume is *not* represented, behold Mr. Lauder's "Claverhouse ordering Morton to Execution." There sits Claverhouse in the centre in a Kean wig and ringlets, such as was never worn in any age of this world, except at the theatre in 1816, and he scowls with a true melodramatic ferocity; and he lifts a signpost of a finger towards Morton, who forthwith begins to writhe and struggle into an attitude in the midst of a group of subordinate, cuirassed, buff-coated gentry. Morton is represented in tights, slip-

pers, and a tunic; something after the fashion of Retzsch's figures in "Faust" (which are refinements of costumes worn a century and a half before the days when Charles disported at Tillietudlem); and he, too, must proceed to scowl and frown "with a flashing eye and a distended nostril," as they say in the novels,—as Gomersal scowls at Widdicomb before the combat between those two chiefs begins; and while they are measuring each other according to the stage wont, from the toe of the yellow boot up to the tip of the stage-wig. There is a tragedy heroine in Mr. Lauder's picture, striking her attitude, too, to complete the scene. It is entirely unnatural, theatrical, of the Davidgian, nay, Richardsonian drama, and all such attempts at effect must be reprehended by the stern critic. When such a cool practitioner as Claverhouse ordered a gentleman to be shot, he would not put himself into an attitude: when such a quiet gentleman as Morton received the unpleasant communication in the midst of a company of grenadiers who must overpower him, and of ladies to whom his resistance would be unpleasant, he would act like a man and go out quietly, not stop to rant and fume like a fellow in a booth. I believe it is in Mr. Henningsen's book that there is a story of Zumalacarreguy, Don Carlos's Dundee, who, sitting at the table with a Christino prisoner, smoking cigars and playing piquet very quietly, received a communication which he handed over to the Christino. "Your people," says he, "have shot one of my officers, and I have promised reprisals; I am sorry to say, my dear general, that I must execute you in twenty minutes!" And so the two gentlemen finished their game at piquet, and parted company—the one to inspect his lines, the other for the courtyard hard by, where a file

of grenadiers was waiting to receive his excellency—with mutual politeness and regret. It was the fortune of war. There was no help for it; no need of ranting and stamping, which would ill become any person of good breeding.

The Scotch artists have a tragic taste; and we should mention with especial praise Mr. Duncan's picture with the agreeable epigraph, "She set the bairn on the ground and tied up his head, and straighted his body, and covered him with her plaid, and laid down and wept over him." The extract is from Walker's "Life of Peden;" the martyrdom was done on the body of a boy by one of those bloody troopers whom we have seen in Mr. Lauder's picture carrying off poor shrieking Morton. Mr. Duncan's picture is very fine,—dark, rich, and deep in sentiment; the woman is painted with some of Rubens's swelling lines (such as may be seen in some of his best Magdalens), and with their rich tones of grey. If a certain extremely heavy Cupid poising in the air by a miracle be the other picture of Mr. Duncan's, it can be only said that his tragedy is better than his lightsome compositions—an arrow from yonder lad would bruise the recipient black and blue.

Another admirable picture of a Scotch artist is 427, "The Highland Lament," by Alexander Johnston. It is a shame to put such a picture in such a place. It hangs on the ground almost invisible, while dozens of tawdry portraits are staring at you on the line. Could Mr. Johnston's picture be but seen properly, its great beauty and merit would not fail to strike hundreds of visitors who pass it over now. A Highland piper comes running forward, playing some wild lament on his dismal instrument; the women follow after, wailing and



sad; the mournful procession winds over a dismal moor. The picture is as clever for its fine treatment and colour, for the grace and action of the figure, as it is curious as an illustration of national manners.

In speaking of the Scotch painters, the Wilkie-like pictures of Mr. Fraser, with their peculiar *smear*y manner, their richness of tone, and their pleasant effect and humour, should not be passed over; while those of Mr. Geddes and Sir William Allan may be omitted with perfect propriety. The latter presents her Majesty and Prince Albert perched on a rock; the former has a figure from Walter Scott, of very little interest to any but the parties concerned.

Among the Irish painters we remark two portraits by Mr. Crowley, representing Mrs. Aikenhead, *superioress* of the Sisters of Charity in Ireland, who gives a very favourable picture of the Society—for it is impossible to conceive an abbess more comfortable, kind, and healthy-looking; and a portrait of Dr. Murray, Roman Catholic Archbishop of Dublin, not a good picture of a fine, benevolent, and venerable head. We do not know whether the painter of 149, “An Irish Peasant awaiting her Husband’s Return,” Mr. Anthony, is an Irishman; but it is a pretty sad picture, which well characterises the poverty, the affection, and the wretchedness of the poor Irish cabin and tells sweetly and modestly a plaintive story. The largest work in the exhibition is from the pencil of an Irishman, Mr. Leahy, “Lady Jane Grey praying before Execution.” One cannot but admire the courage of artists who paint great works upon these tragic subjects; great works quite unfitted for any private room, and scarcely suited to any public one. But, large as it is, it may be said (without any playing upon



words) that the work grows upon estimation. The painting is hard and incomplete; but the principal figure excellent: the face especially is finely painted, and full of great beauty. Also, in the Irish pictures may be included Mr. Solomon Hart's Persian gentleman smoking a *calahan*,—a sly hint at the learned Serjeant member for Cork, who has often done the same thing.

Mr. Maclise's little scene from "Undine" does not seem to us German in character, as some of the critics call it, because it is clear and hard in line. What German artist is there who can draw with this astonishing vigour, precision, and variety of attitude? The picture is one of admirable and delightful fancy. The swarms of solemn little fairies crowding round Undine and her somewhat theatrical lover may keep a spectator for hours employed in pleasure and wonder. They look to be the real portraits of the little people, sketched by the painter in some visit to their country. There is, especially, on a branch in the top corner of the picture, a conversation going on between a fairy and a squirrel (who is a fairy too), which must have been taken from nature, or Mother Bunch's delightful super-nature. How awful their great glassy blue eyes are! How they peer out from under grass, and out of flowers, and from twigs and branches, and swing off over the tree-top, singing shrill little fairy choruses! We must have the Fairy Tales illustrated by this gentleman, that is clear; he is the only person, except Tieck, of Dresden, who knows anything about them.—Yes, there *is* someone else; and a word may be introduced here in welcome to the admirable young designer, whose hand has lately been employed to illustrate the columns of our facetious friend (and the friend of everybody) *Punch*. This young artist (who

has avowed his name, a very well-known one, that of Doyle) has poured into *Punch's* columns a series of drawings quite extraordinary for their fancy, their variety, their beauty, and fun. It is the true genius of fairy-land, of burlesque which never loses sight of beauty. Friend *Punch's* very wrapper is quite a marvel in this way, at which we can never look without discovering some new little quip of humour or pleasant frolic of grace.

And if we have had reason to complain of Mr. Leslie's "Comus" as deficient in poetry, what person is there that will not welcome "Sancho," although we have seen him before almost in the same attitude, employed in the same way, recounting his adventures to the kind smiling duchess as she sits in state? There is only the sour old duenna who refuses to be amused, and nothing has ever amused her these sixty years. But the ladies are all charmed, and tittering with one another; the black slave who leans against the pillar has gone off in an honest fit of downright laughter. Even the little dog, the wonderful little Blenheim, by the lady's side, would laugh if she could (but, alas! it is impossible), as the other little dog is said to have done on the singular occasion when "the cow jumped over the moon."<sup>1</sup> The glory of dulness is in Sancho's face. I don't believe there is a man in the world—no, not even in the House of Commons—so stupid as that. On the Whig side there is, certainly,—but no, it is best not to make comparisons which fall short of the mark. This is, indeed, the Sancho that Cervantes drew.

Although the editor of this Magazine had made a sol-

<sup>1</sup> "Qualia prospiciens Catulus ferit æthera risu  
Ipsaque trans lunæ cornua Vacca salit."—LUCRETIVS.

em condition with the writer of this notice that no pictures taken from the "Vicar of Wakefield" or "Gil Blas" should, by any favour of pretence, be noticed in the review; yet, as the great picture of Mr. Mulready compelled the infraction of the rule, rushing through our resolve by the indomitable force of genius, we must, as the line is broken, present other Vicars, Thornhills, and Olivias, to walk in and promenade themselves in our columns, in spite of the vain placards at the entrance, "VICARS OF WAKEFIELD NOT ADMITTED." In the first place, let the Reverend Doctor Primrose and Miss Primrose walk up in Mr. Hollins's company. The vicar is mildly expostulating with his daughter regarding the attentions of Squire Thornhill. He looks mild, too mild; she looks ill-humoured, very sulky. Is it about the scolding, or the Squire? The figures are very nicely painted; but they do not look accustomed (the lady especially) to the dresses they wear. After them come Mrs. Primrose, the Misses and the young Masters Primrose, presented by Mr. Frith in his pretty picture (491). Squire Thornhill sits at his ease, and recounts his town adventures to the ladies; the beautiful Olivia is quite lost in love with the slim red-coated dandy; her sister is listening with respect; but, above all, the old lady and children hearken with wonder. These latter are charming figures, as indeed are all in the picture. As for Gil Blas,—but we shall be resolute about *him*. Certain Gil Blas there are in the exhibition eating olla-podridas, and what not. Not a word, however, shall be said regarding any one of them.

Among the figure-pieces Mr. Ward's "Lafleur" must not be forgotten, which is pleasant, lively, and smartly drawn and painted; nor Mr. Gilbert's "Pear-

tree Well," which contains three graceful classical figures, which are rich in effect and colour; nor Mr. MacInnes's good picture of Luther listening to the sacred ballad (the reformer is shut up in the octagon-room); nor a picture of Oliver Goldsmith on his rambles, playing the flute at a peasant's door, in which the colour is very pretty; the character of the French peasants not French at all, and the poet's figure easy, correct, and well drawn.

Among more serious subjects may be mentioned with praise Mr. Dyce's two fierce figures, representing King Joash shooting the arrow of deliverance, which if the critic call "French," because they are well and carefully drawn, Mr. Dyce may be proud of being a Frenchman. Mr. Lauder's "Wise and Foolish Virgins" is a fine composition; the colour sombre and mysterious; some of the figures extremely graceful, and the sentiment of the picture excellent. This is a picture which would infallibly have had a chance of a prize, if the poor dear Art-Union were free to act.

Mr. Elmore's "Rienzi addressing the People" is one of the very best pictures in the gallery. It is well and agreeably coloured, bright, pleasing, and airy. A group of people are gathered round the tribune, who addresses them among Roman ruins under a clear blue sky. The grouping is very good; the figures rich and picturesque in attitude and costume. There is a group in front of a mother and child who are thinking of anything but Rienzi and liberty; who, perhaps, ought not to be so prominent, as they take away from the purpose of the picture, but who are beautiful wherever they are. And the picture is further to be remarked for the clear, steady, and honest painting which distinguishes it.

What is to be said of Mr. Poole's "Moors beleaguered in Valencia"? A clever hideous picture in the very worst taste; disease and desperation characteristically illustrated. The Spaniards beleaguer the town, and everybody is starving. Mothers with dry breasts unable to nourish infants; old men, with lean ribs and bloodshot eyes, moaning on the pavement; brown young skeletons pacing up and down the rampart, some raving, all desperate. Such is the agreeable theme which the painter has taken up. It is worse than last year, when the artist only painted the Plague of London. Some *did* recover from that. All these Moors will be dead before another day, and the vultures will fatten on their lean carcasses, and pick out their red-hot eyeballs. Why do young men indulge in these horrors? Young poets and romancers often do so, and fancy they are exhibiting "power;" whereas nothing is so easy. Any man with mere instinct can succeed in the brutal in art. The coarse fury of Zurbaran and Morales is as far below the sweet and beneficent calm of Murillo as a butcher is beneath a hero. Don't let us have any more of these hideous exhibitions—these ghoulish festivals. It may be remembered that Amina in the "Arabian Nights," who liked churchyard suppers, could only eat a grain of rice when she came to natural food. There is a good deal of sly satire in the apologue which might be applied to many (especially French) literary and pictorial artists of the convulsionary school.

We must not take leave of the compositions without mentioning Mr. Landseer's wonderful "Shoeing" and Stag; the latter the most poetical, the former the most dexterous, perhaps, of the works of this accomplished painter. The latter picture, at a little distance, expands



almost into the size of nature. The enormous stag by the side of a great blue northern lake stalks over the snow down to the shore, whither his mate is coming through the water to join him. Snowy mountains bend round the lonely landscape, the stars are shining out keenly in the deep icy blue overhead; in a word, your teeth begin to chatter as you look at the picture, and it can't properly be seen without a great-coat. The donkey and the horse in the shoeing picture are prodigious imitations of nature; the blacksmith only becomes impalpable. There is a charming portrait in the great room by the same artist in which the same defect may be remarked. A lady is represented with two dogs in her lap; the dogs look real; the lady a thin unsubstantial vision of a beautiful woman. You ought to see the landscape through her.

Amongst the landscape-painters, Mr. Stanfield has really painted this year better than any former year—a difficult matter. The pictures are admirable, the drawing of the water wonderful, the look of freshness and breeze and motion conveyed with delightful skill. All Mr. Creswick's pictures will be seen with pleasure, especially the delicious "Summer Evening;" the most airy and clear, and also the most poetical of his landscapes. The fine "Evening Scene" of Danby also seems to have the extent and splendour, and to suggest the solemn feelings of a vast mountain-scene at sunset. The admirers of Sir Augustus Callcott's soft golden landscapes will here find some of his most delightful pieces. Mr. Roberts has painted his best in his Nile scene, and his French architectural pieces are of scarce inferior merit. Mr. Lee, Mr. Witherington, and Mr. Leitch have contributed works, showing all their well-known



qualities and skill. And as for Mr. Turner, he has out-prodigied almost all former prodigies. He has made a picture with real rain, behind which is real sunshine, and you expect a rainbow every minute. Meanwhile, there comes a train down upon you, really moving at the rate of fifty miles an hour, and which the reader had best make haste to see, lest it should dash out of the picture, and be away up Charing Cross through the wall opposite. All these wonders are performed with means not less wonderful than the effects are. The rain, in the astounding picture called "*Rain—Steam—Speed*," is composed of dabs of dirty putty *slapped* on to the canvas with a trowel; the sunshine scintillates out of very thick smeary lumps of chrome yellow. The shadows are produced by cool tones of crimson lake, and quiet glazings of vermilion. Although the fire in the steam-engine *looks* as if it were red, I am not prepared to say that it is not painted with cobalt and pea-green. And as for the manner in which the "*Speed*" is done, of that the less said the better,—only it is a positive fact that there is a steam-coach going fifty miles an hour. The world has never seen anything like this picture.

In respect of the portraits of the exhibition, if Royal Academicians will take the word of the *Morning Post*, the *Morning Chronicle*, the *Spectator*, and, far above all, of *Fraser's Magazine*, they will pause a little before they hang such a noble portrait as that of W. Conyngham, Esquire, by Samuel Lawrence, away out of sight, while some of their own paltry canvases meet the spectator nose to nose. The man with the glove of Titian in the Louvre has evidently inspired Mr. Lawrence, and his picture is so far an imitation; but what then? it is better

to imitate great things well than to imitate a simpering barber's dummy, like No. 10000, let us say, or to perpetrate yonder horrors,—weak, but, oh! how heavy, smeared, flat, pink and red, grinning, ill-drawn portraits (such as Nos. 99999 and 99999<sup>d</sup>) which the old Academicians perpetrate! You are right to keep the best picture in the room out of the way, to be sure; it would sternly frown your simpering unfortunates out of countenance; but let us have at least a chance of seeing the good pictures. Have one room, say, for the Academicians, and another for the clever artists. Diminish your number of exhibited pictures to six, if you like, but give the young men a chance. It is pitiful to see their works pushed out of sight, and to be offered what you give us in exchange.

This does not apply to all the esquires who paint portraits; but, with regard to the names of the delinquents, it is best to be silent, lest a showing up of them should have a terrible effect on the otherwise worthy men, and drive them to an untimely desperation. So I shall say little about the portraits, mentioning merely that Mr. Grant has one or two, a small one especially, of great beauty and ladylike grace; and one very bad one, such as that of Lord Forrester. Mr. Pickersgill has some good heads; the little portrait of Mr. Ainsworth by Mr. Maclise is as clever and like as the artist knows how to make it. Mr. Middleton has some female heads especially beautiful. Mrs. Carpenter is one of the most manly painters in the exhibition; and if you walk into the miniature-room, you may look at the delicious little gems from the pencil of Sir William Ross, those still more graceful and poetical by Mr. Thorburn, and the delightful coxcombries of Mr. Chalon. I have

found out a proper task for that gentleman, and hereby propose that he should illustrate "Coningsby."

In the statue-room, Mr. Gibson's classic group attracts attention and deserves praise; and the busts of Parker, Macdonald, Behnes, and other well-known portrait-sculptors, have all their usual finish, skill, and charm.

At the Water-Colour Gallery the pleased spectator lingers as usual delighted, surrounded by the pleasantest drawings and the most genteel company. It requires no small courage to walk through that avenue of plush breeches with which the lobby is lined, and to pass two files of whiskered men in canes and huge calves, who contemptuously regard us poor fellows with Bluchers and gingham umbrellas. But these passed, you are in the best society. Bishops, I have remarked, frequent this gallery in venerable numbers; likewise dignified clergymen with rosettes; Quakeresses, also, in dove-coloured silks meekly changing colour; squires and their families from the country; and it is a fact, that you never can enter the Gallery without seeing a wonderfully pretty girl. This fact merits to be generally known, and is alone worth the price of this article.

I suspect that there are some people from the country who admire Mr. Prout still; those fresh, honest, unalloyed country appetites! There are the Prout Nurembergs and Venices still; the awnings, the water-posts, and the red-capped bargemen drawn with a reed pen; but we *blasés* young *roués* about London get tired of these simple dishes, and must have more excitement. There, too, are Mr. Hill's stags with pink stomachs, his spinach pastures and mottled farmhouses; also innumerable windy downs and heaths by Mr. Copley Fielding:

—in the which breezy flats I have so often wandered before with burnt-sienna ploughboys, that the walk is no longer tempting.

Not so, however, the marine pieces of Mr. Bentley. That gentleman, to our thinking, has never painted so well. Witness his “Indiaman towed up the Thames” (53), his “Signalling the Pilot” (161), and his admirable view of “Mont Saint Michel” (127), in which the vessel quite dances and falls on the water. He deserves to divide the prize with Mr. Stanfield at the Academy.

All the works of a clever young landscape-painter, Mr. G. A. Fripp, may be looked at with pleasure; they show great talent, no small dexterity, and genuine enthusiastic love of nature. Mr. Alfred Fripp, a figure-painter, merits likewise very much praise; his works are not complete as yet, but his style is thoughtful, dramatic, and original.

Mr. Hunt’s dramas of one or two characters are as entertaining and curious as ever. His “Outcast” is amazingly fine, and tragic in character. His “Sick Cigar-boy,” a wonderful delineation of nausea. Look at the picture of the toilette, in which, with the parlour-tongs, Betty, the housemaid, is curling little miss’s hair: here is a dish of yellow soap in that drawing, and an old comb and brush, the fidelity of which make the delicate beholder shudder. On one of the screens there are some “bird’s-nests,” out of which I am surprised no spectator has yet stolen any of the eggs—you have but to stoop down and take them.

Mr. Taylor’s delightful drawings are even more than ordinarily clever. His “Houseless Wanderers” is worthy of Hogarth in humour; most deliciously coloured

and treated. "The Gleaner" is full of sunshine; the larder quite a curiosity, as showing the ease, truth, and dexterity with which the artist washes in his flowing delineations from nature. In his dogs, you don't know which most to admire, the fidelity with which the animals are painted, or the ease with which they are done.

This gift of facility Mr. Cattermole also possesses to an amazing extent. As pieces of effect, his "Porch" and "Rook-shooting" are as wonderful as they are pleasing. His large picture of "Monks in a Refectory" is very fine; rich, original, and sober in colour; excellent in sentiment and general grouping; in individual attitude and drawing not sufficiently correct. As the figures are much smaller than those in the refectory, these faults are less visible in the magnificent "Battle for the Bridge," a composition, perhaps, the most complete that the artist has yet produced. The landscape is painted as grandly as Salvator; the sky wonderfully airy, the sunshine shining through the glades of the wood, the huge trees rocking and swaying as the breeze rushes by them; the battling figures are full of hurry, fire, and tumult. All these things are rather indicated by the painter than defined by him; but such hints are enough from such a genius. The charmed and captivated imagination is quite ready to supply what else is wanting.

Mr. Frederick Nash has some unpretending, homely, exquisitely faithful scenes in the Rhine country, "Boppard," "Bacharach," &c., of which a sojourner in those charming districts will always be glad to have a reminiscence. Mr. Joseph Nash has not some of the cleverest of his mannerisms, nor Mr. Lake Price the best of his smart, dandified, utterly unnatural exteriors. By far the best designs of this kind are the Windsor and Buck-



ingham Palace sketches of Mr. Douglas Morison, executed with curious fidelity and skill. There is the dining-hall in Buckingham Palace, with all the portraits, all the candles in all the chandeliers; the China gimcracks over the mantelpiece, the dinner-table set out, the napkins folded mitrewise, the round water-glasses, the sherry-glasses, the champagne ditto, and all in a space not so big as two pages of this Magazine. There is the Queen's own chamber at Windsor, her Majesty's piano, her royal writing-table, an *escritoire* with pigeon-holes, where the august papers are probably kept; and very curious, clever, and ugly all these pictures of furniture are too, and will be a model for the avoidance of upholsterers in coming ages.

Mr. John William Wright's sweet female figures must not be passed over; nor the pleasant Stothard-like drawings of his veteran namesake. The "Gipsies" of Mr. Oakley will also be looked at with pleasure; and this gentleman may be complimented as likely to rival the Richmonds and the Chalons "in another place," where may be seen a very good full-length portrait drawn by him.

The exhibition of the New Society of Water-Colour Painters has grown to be quite as handsome and agreeable as that of its mamma, the old Society in Pall Mall East. Those who remember this little band of painters, to whom the gates of the elder Gallery were hopelessly shut, must be glad to see the progress the younger branch has made; and we have every reason to congratulate ourselves that, instead of one pleasant exhibition annually, the amateur can recreate himself now with two. Many of the pictures here are of very great merit.



Mr. Warren's Egyptian pictures are clever, and only need to be agreeable where he takes a pretty subject, such as that of the "Egyptian Lady" (150); his work is pretty sure to be followed by that welcome little ticket of emerald green in the corner, which announces that a purchaser has made his appearance. But the eye is little interested by views of yellow deserts and sheikhs, and woolly-headed warriors with ugly wooden swords.

And yet mere taste, grace, and beauty won't always succeed; witness Mr. Absolon's drawings, of which few—far too few—boast the green seal and which are one and all of them charming. There is one in the first room from the "V-c-r of W-kef—ld" (we are determined not to write that name again), which is delightfully composed, and a fresh, happy picture of a country fête. "The Dartmoor Turf-gatherers" (87) is still better; the picture is full of air, grace, pretty drawing, and brilliant colour, and yet no green seal. "A Little Sulky;" "The Devonshire Cottage-door;" "The Widow on the Stile;" "The Stocking-knitter;" are all, too, excellent in their way, and bear the artist's *cachet* of gentle and amiable grace. But the drawings, in point of execution, do not go far enough; they are not sufficiently bright to attract the eyes of that great and respectable body of amateurs who love no end of cobalt, carmine, stippling, and plenty of emerald green and vermilion; they are not made out sufficiently in line to rank as pictures.

Behold how Mr. Corbould can work when he likes—how *he* can work you off the carmine stippling! In his large piece, "The Britons deploring the Departure of the Romans," there is much very fine and extraordinary cleverness of pencil. Witness the draperies of the two women, which are painted with so much cleverness and beauty, that, indeed, one regrets that one of them has

not got a little drapery more. The same tender regard pervades the bosom while looking at that of Joan of Arc, "While engaged in the servile offices of her situation as a menial at an inn, ruminating upon the distressing state of France." Her "servile situation" seems to be that of an ostler at the establishment in question, for she is leading down a couple of animals to drink; and as for the "distressing state of France," it ought not, surely, to affect such a fat little comfortable simple-looking undressed body. Bating the figure of Joan, who looks as pretty as a young lady out of the last novel, bating, I say, baiting Joan, who never rode horses, depend on't, in that genteel way, the picture is exceedingly skilful, and much better in colour than Mr. Corbould's former works.

Mr. Wehnert's great drawing is a failure, but an honourable defeat. It shows great power and mastery over the material with which he works. He has two pretty German figures in the fore-room: "The Inn-keeper's Daughter" (38); and "Perdita and Florizel" (316). Perhaps he is the author of the pretty arabesques with which the Society have this year ornamented their list of pictures; he has a German name, and *English* artists can have no need to be copying from Düsseldorf's embellishments to decorate the catalogues.

Mr. Haghe's great drawing of the "Death of Zurbaran" is not interesting from any peculiar fineness of expression in the faces of the actors who figure in this gloomy scene; but it is largely and boldly painted, in deep sombre washes of colours, with none of the niggling prettinesses to which artists in water-colours seem forced to resort in order to bring their pictures to a high state of finish.

Here the figures and the draperies look as if they were

laid down at once with a bold yet careful certainty of hand. The effect of the piece is very fine, the figures grandly grouped. Among all the water-colour painters we know of none who can wield the brush like Mr. Haghe, with his skill, his breadth, and his certainty.

Mr. Jenkins's beautiful female figure in the drawing called "Love" (123) must be mentioned with especial praise; it is charming in design, colour, and sentiment. Another female figure, "The Girl at the Stile," by the same artist, has not equal finish, roundness, and completeness, but the same sentiment of tender grace and beauty.

Mr. Bright's landscape-drawings are exceedingly clever, but there is too much of the drawing-master in the handling, too much dash, skurry, sharp cleverness of execution. Him Mr. Jutsum follows with cleverness not quite equal, and mannerism still greater. After the performance of which the eye reposes gratefully upon some pleasant evening scenes by Mr. Duncan (3, 10); and the delightful "Shady Land" of Mr. Youngman. Mr. Boys's pictures will be always looked at and admired for the skill and correctness of a hand which, in drawing, is not inferior to that of Canaletto.

As for Suffolk Street, that delicious retreat may or may not be still open. I have been there, but was frightened from the place by the sight of Haydon's Napoleon, with his vast head, his large body, and his little legs, staring out upon the Indigo sea, in a grass-green coat. Nervous people avoid that sight, and the Emperor remains in Suffolk Street as lonely as at Saint Helena.

## PICTURE GOSSIP: IN A LETTER FROM MICHAEL ANGELO TITMARSH

ALL' ILLUSTRISSIMO SIGNOR, IL MIO SIGNOR COLENDISSIMO,  
AUGUSTO HA ARVÉ, PITTORE IN ROMA

I AM going to fulfil the promise, my dear Augusto, which I uttered, with a faltering voice and streaming eyes, before I stepped into the jingling old courier's vehicle, which was to bear me from Rome to Florence. Can I forget that night—that parting? Gaunter stood by so affected, that for the last quarter of an hour he did not swear once; Flake's emotion exhibited itself in audible sobs; Jellyson said nought, but thrust a bundle of Torlonia's four-baiocchi cigars into the hand of the departing friend; and you yourself were so deeply agitated by the event, that you took four glasses of absinthe to string up your nerves for the fatal moment. Strange vision of past days!—for vision it seems to me now. And have I been in Rome really and truly? Have I seen the great works of my Christian namesake of the Buonarroti family, and the light arcades of the Vatican? Have I seen the glorious Apollo, and that other divine fiddle-player whom Raphael painted? Yes—and the English dandies swaggering on the Pincian Hill! Yes—and have eaten woodcocks and drunk Orvieto hard by the huge broad-shouldered Pantheon Portico, in the comfortable parlours of the “Falcone.” Do you recollect that speech I made at Bertini's in proposing the health of

the Pope of Rome on Christmas-day?—do you remember it? *I* don't. But his Holiness, no doubt, heard of the oration, and was flattered by the compliment of the illustrious English traveller.

I went to the exhibition of the Royal Academy lately, and all these reminiscences rushed back on a sudden with affecting volubility; not that there was anything in or out of the gallery which put me specially in mind of sumptuous and liberal Rome; but in the great room was the picture of a fellow in a broad Roman hat, in a velvet Roman coat, and large yellow mustachios, and that prodigious scowl which young artists assume when sitting for their portraits—he was one of our set at Rome; and the scenes of the winter came back pathetically to my mind, and all the friends of that season,—Orifice and his sentimental songs; Father Giraldo and his poodle, and MacBrick the trump of bankers. Hence the determination to write this letter; but the hand is crabbed, and the postage is dear, and instead of despatching it by the mail, I shall send it to you by means of the printer, knowing well that *Fraser's Magazine* is eagerly read at Rome, and not (on account of its morality) excluded in the *Index Expurgatorius*.

And it will be doubly agreeable to me to write to you regarding the fine arts in England, because I know, my dear Augusto, that you have a thorough contempt for my opinion—indeed, for that of all persons, excepting, of course, one whose name is already written in this sentence. Such, however, is not the feeling respecting my critical powers in this country; *here* they know the merit of Michael Angelo Titmarsh better, and they say, “He paints so badly, that, hang it! he *must* be a good judge;” in the latter part of which opinion, of course, I agree.



You should have seen the consternation of the fellows at my arrival!—of our dear brethren who thought I was safe at Rome for the season, and that their works, exhibited in May, would be spared the dreadful ordeal of my ferocious eye. When I entered the club-room in Saint Martin's Lane, and called for a glass of brandy-and-water like a bomb-shell, you should have seen the terror of some of the artists assembled! They knew that the frightful projectile just launched into their club-room must *burst* in the natural course of things. Who would be struck down by the explosion? was the thought of everyone. Some of the hypocrites welcomed me meanly back, some of the timid trembled, some of the savage and guilty muttered curses at my arrival. You should have seen the ferocious looks of Daggerly, for example, as he scowled at me from the supper-table, and clutched the trenchant weapon with which he was dissevering his toasted cheese.

From the period of my arrival until that of the opening of the various galleries, I maintained with the artists every proper affability, but still was not too familiar. It is the custom of their friends before their pictures are sent in to the exhibitions, to visit the painters' works at their private studios, and there encourage them by saying, "Bravo, Jones" (I don't mean Jones, R.A., for I defy any man to say bravo to *him*, but Jones in general)! "Tomkins, this is your greatest work!" "Smith, my boy, they must elect you an Associate for this!"—and so forth. These harmless banalities of compliment pass between the painters and their friends on such occasions. I, myself, have uttered many such civil phrases in former years under like circumstances. But it is different now. Fame has its privations as well as its pleasures. The



friend may see his companions in private, but the JUDGE must not pay visits to his clients. I stayed away from the *ateliers* of all the artists (at least, I only visited one, kindly telling him that he didn't count as an artist at all), and would only see their pictures in the public galleries, and judge them in the fair race with their neighbours. This announcement and conduct of mine filled all the Berners Street and Fitzroy Square district with terror.

As I am writing this, after having had my fill of their works as publicly exhibited, in the country, at a distance from catalogues, my only book of reference being an orchard whereof the trees are now bursting into full blossom,—it is probable that my remarks will be rather general than particular, that I shall only discourse about those pictures which I especially remember, or, indeed, upon any other point suitable to my humour and your delectation.

I went round the galleries with a young friend of mine, who, like yourself at present, has been a student of "High Art" at Rome. He had been a pupil of Monsieur Ingres, at Paris. He could draw rude figures of eight feet high to a nicety, and had produced many heroic compositions of that pleasing class and size, to the great profit of the paper-stretchers both in Paris and Rome. He came back from the latter place a year since, with his beard and mustachios of course. He could find no room in all Newman Street and Soho big enough to hold him and his genius, and was turned out of a decent house because, for the purposes of art, he wished to batter down the partition-wall between the two drawing-rooms he had. His great cartoon last year (whether it was "Caractacus before Claudius," or a scene from the "Vicar of Wakefield," I won't say) failed somehow. He was a

good deal cut up by the defeat, and went into the country to his relations, from whom he returned after awhile, with his mustachios shaved, clean linen, and other signs of depression. He said (with a hollow laugh) he should not commence on his great canvas this year, and so gave up the completion of his composition of "Boadicea addressing the Iceni:" quite a novel subject, which, with that ingenuity and profound reading which distinguish his brethren, he had determined to take up.

Well, sir, this youth and I went to the exhibitions together, and I watched his behaviour before the pictures. At the tragic, swaggering, theatrical-historical pictures, he yawned; before some of the grand flashy landscapes, he stood without the least emotion; but before some quiet scenes of humour or pathos, or some easy little copy of nature, the youth stood in pleased contemplation, the nails of his highlows seemed to be screwed into the floor there, and his face dimpled over with grins.

"These little pictures," said he, on being questioned, "are worth a hundred times more than the big ones. In the latter you see signs of ignorance of every kind, weakness of hand, poverty of invention, carelessness of drawing, lamentable imbecility of thought. Their heroism is borrowed from the theatre, their sentiment is so maudlin that it makes you sick. I see no symptoms of thought or of minds strong and genuine enough to cope with elevated subjects. No individuality, no novelty, the deficiencies of costume" (my friend did not mean that the figures we were looking at were naked, like Mr. Etty's, but that they were dressed out of all historical propriety) "are disregarded; the people are striking attitudes, as at the Coburg. There is something painful to me in this *naïve* exhibition of incompetency, this imbecility that is

so unconscious of its own failure. If, however, the aspiring men don't succeed, the modest do; and what they have really seen or experienced, our artists can depict with successful accuracy and delightful skill. Hence," says he, "I would sooner have So-and-so's little sketch ('A Donkey on a Common') than What-d'ye-call-'em's enormous picture ('Sir Walter Manny and the Crusaders discovering Nova Scotia'), and prefer yonder unpretending sketch, 'Shrimp Catchers, Morning' (how exquisitely the long and level sands are touched off! how beautifully the morning light touches the countenances of the fishermen, and illumines the rosy features of the shrimps!), to yonder pretentious illustration from Spenser, 'Sir Botibol rescues Una from Sir Uglimore in the Cave of the Enchantress Ichthyosaura.'"

I am only mentioning another's opinion of these pictures, and would not of course, for my own part, wish to give pain by provoking comparisons that must be disagreeable to some persons. But I could not help agreeing with my young friend and saying, "Well, then, in the name of goodness, my dear fellow, if you only like what is real, and natural, and unaffected—if upon such works you gaze with delight, while from more pretentious performances you turn away with weariness, why the deuce must *you* be in the heroic vein? Why don't you *do* what you like?" The young man turned round on the iron heel of his highlows, and walked downstairs clinking them sulkily.

There is a variety of classes and divisions into which the works of our geniuses may be separated. There are the heroic pictures, the theatrical-heroic, the religious, the historical-sentimental, the historical-familiar, the namby-pamby, and so forth.

Among the heroic pictures of course Mr. Haydon's ranks the first, its size and pretensions call for that place. It roars out to you as it were with a Titanic voice from among all the competitors to public favour, "Come and look at me." A broad-shouldered, swaggering, hulking archangel, with those rolling eyes and distending nostrils which belong to the species of sublime caricature, stands scowling on a sphere from which the devil is just descending bound earthwards. Planets, comets, and other astronomical phenomena roll and blaze round the pair and flame in the new blue sky. There is something burly and bold in this resolute genius which will attack only enormous subjects, which will deal with nothing but the epic, something respectable even in the defeats of such characters. I was looking the other day at Southampton at a stout gentleman in a green coat and white hat, who a year or two since fully believed that he could walk upon the water, and set off in the presence of a great concourse of people upon his supermarine journey. There is no need to tell you that the poor fellow got a wetting and sank amidst the jeers of all his beholders. I think somehow they should not have laughed at that honest ducked gentleman, they should have respected the faith and simplicity which led him unhesitatingly to venture upon that watery experiment; and so, instead of laughing at Haydon, which you and I were just about to do, let us check our jocularities and give him credit for his great earnestness of purpose. I begin to find the world growing more pathetic daily, and laugh less every year of my life. Why laugh at idle hopes, or vain purposes, or utter blundering self-confidence? Let us be gentle with them henceforth; who knows whether there may not be something of the sort *chez nous*? But I am wandering from

Haydon and his big picture. Let us hope somebody will buy. Who, I cannot tell: it will not do for a chapel; it is too big for a house. I have it—it might answer to hang up over a caravan at a fair, if a travelling orrery were exhibited inside.

This may be sheer impertinence and error; the picture may suit some tastes—it does the *Times* for instance, which pronounces it to be a noble work of the highest art; whereas the *Post* won't believe a bit, and passes it by with scorn. What a comfort it is that there are different tastes then, and that almost all artists have thus a chance of getting a livelihood somehow! There is Martin, for another instance, with his brace of pictures about Adam and Eve, which I would venture to place in the theatrical-heroic class. One looks at those strange pieces and wonders how people can be found to admire, and yet they do. Grave old people, with chains and seals, look dumbfounded into those vast perspectives, and think the apex of the sublime is reached there. In one of Sir Bulwer Lytton's novels there is a passage to that effect. I forget where, but there is a new edition of them coming out in single volumes, and I am positive you will find the sentiment somewhere; they come up to his conceptions of the sublime, they answer to his ideas of beauty, or the Beautiful as he writes it with a large B. He is himself an artist and a man of genius. What right have we poor devils to question such an authority? Do you recollect how we used to laugh in the Capitol at the Domenichino Sibyl which this same author praises so enthusiastically? a wooden, pink-faced, goggle-eyed, ogling creature, we said it was, with no more beauty or sentiment than a wax doll. But this was our conceit, dear Augusto. On subjects of art, perhaps, there is no



reasoning after all; or who can tell why children have a passion for lollipops, and this man worships beef while t'other adores mutton? To the child lollipops may be the truthful and beautiful, and why should not some men find Martin's pictures as much to their taste as Milton.

Another instance of the blessed variety of tastes may be mentioned here advantageously: while, as you have seen, the *Times* awards the palm to Haydon, and Sir Lytton exalts Martin as the greatest painter of the English school, the *Chronicle*, quite as well informed, no doubt, says that Mr. Eddis is the great genius of the present season, and that his picture of Moses's mother parting with him before leaving him in the bulrushes is a great and noble composition.

This critic must have a taste for the neat and agreeable, that is clear. Mr. Eddis's picture is nicely coloured; the figures in fine clean draperies, the sky a bright clean colour; Moses's mother is a handsome woman; and as she holds her child to her breast for the last time, and lifts up her fine eyes to heaven, the beholder may be reasonably moved by a decent *bourgeois* compassion; a handsome woman parting from her child is always an object of proper sympathy; but as for the greatness of the picture as a work of art, that is another question of tastes again. This picture seemed to me to be essentially a prose composition, not a poetical one. It tells you no more than you can see. It has no more wonder or poetry about it than a police-report or a newspaper paragraph, and should be placed, as I take it, in the historic-sentimental school, which is pretty much followed in England—nay, as close as possible to the namby-pamby quarter.



Of the latter sort there are some illustrious examples; and as it is the fashion for critics to award prizes, I would for my part cheerfully award the prize of a new silver teaspoon to Mr. Redgrave, the champion of suffering female innocence, for his "Governess." That picture is more decidedly *spoony* than, perhaps, any other of this present season: and the subject seems to be a favourite with the artist. We have had the "Governess" one year before, or a variation of her under the name of the "Teacher," or *vice versâ*. The Teacher's young pupils are at play in the garden, she sits sadly in the school-room; there she sits, poor dear!—the piano is open beside her, and (oh, harrowing thought!) "Home, sweet home!" is open in the music-book. She sits and thinks of that dear place, with a sheet of black-edged note-paper in her hand. They have brought her her tea and bread and butter on a tray. She has drunk the tea, *she has not tasted the bread and butter*. There is pathos for you! there is art! This is, indeed, a love for lollipops with a vengeance, a regular babyhood of taste, about which a man with a manly stomach may be allowed to protest a little peevishly, and implore the public to give up such puling food.

There is a gentleman in the Octagon Room who, to be sure, runs Mr. Redgrave rather hard, and should have a silver papspoon at any rate, if the teaspoon is irrevocably awarded to his rival. The Octagon Room prize is a picture called the "Arrival of the Overland Mail." A lady is in her bedchamber, a portrait of her husband, Major Jones (cherished lord of that bridal apartment, with its drab-curtained bed), hangs on the wainscot in the distance, and you see his red coat and mustachios gleaming there between the wardrobe and the washhand-stand.

But where is his lady? She is on her knees by the bedside, her face has sunk into the feather-bed; her hands are clasped agonisingly together; a most tremendous black-edged letter has just arrived by the overland mail. It is all up with Jones. Well, let us hope she will marry again, and get over her grief for poor J.

Is there not something *naïve* and simple in this downright way of exciting compassion? I saw people looking at this pair of pictures evidently with yearning hearts. The great geniuses who invented them have not, you see, toiled in vain. They can command the sympathies of the public, they have gained Art-Union prizes let us hope, as well as those humble imaginary ones which I have just awarded, and yet my heart is not naturally hard, though it refuses to be moved by such means as are here employed.

If the simple statement of a death is to harrow up the feelings, or to claim the tributary tear, *mon Dieu!* a man ought to howl every morning over the newspaper obituary. If we are to cry for every governess who leaves home, what a fund of pathos the *Times* advertisements would afford daily; we might weep down whole columns of close type. I have said before I am growing more inclined to the pathetic daily, but let us in the name of goodness make a stand somewhere, or the namby-pamby of the world will become unendurable; and we shall melt away in a deluge of blubber. This drivelling hysterical sentimentality it is surely the critic's duty to grin down, to shake any man roughly by the shoulder who seems dangerously affected by it, and, not sparing his feelings in the least, tell him he is a fool for his pains; to have no more respect for those who invent it, but expose their error with all the downrightness that is necessary.

By far the prettiest of the maudlin pictures is Mr. Stone's "Premier Pas." It is that old, pretty, rococo, fantastic Jenny and Jessamy couple, whose loves the painter has been chronicling any time these five years, and whom he has spied out at various wells, porches, &c. The lad is making love with all his might, and the maiden is in a pretty confusion—her heart flutters, and she only seems to spin. She drinks in the warm words of the young fellow with a pleasant conviction of the invincibility of her charms. He appeals nervously, and tugs at a pink which is growing up the porch-side. It is that pink, somehow, which has saved the picture from being decidedly namby-pamby. There is something new, fresh, and delicate about the little incident of the flower. It redeems Jenny, and renders that young prig Jessamy bearable. The picture is very nicely painted, according to the careful artist's wont. The neck and hands of the girl are especially pretty. The lad's face is effeminate and imbecile, but his velveteen breeches are painted with great vigour and strength.

This artist's picture of the "Queen and Ophelia" is in a much higher walk of art. There may be doubts about Ophelia. She is too pretty to my taste. Her dress (especially the black bands round her arms) too elaborately conspicuous and coquettish. The Queen is a noble dramatic head and attitude. Ophelia seems to be looking at us, the audience, and in a pretty attitude expressly to captivate us. The Queen is only thinking about the crazed girl, and Hamlet, and her own gloomy affairs, and has quite forgotten her own noble beauty and superb presence. The colour of the picture struck me as quite new, sedate, but bright and very agreeable; the chequered light and shadow is made cleverly to aid

in forming the composition; it is very picturesque and good. It is by far the best of Mr. Stone's works, and in the best line. Good-bye, Jenny and Jessamy; we hope never to see you again—no more rococo rustics, no more namby-pamby: the man who can paint the Queen of "Hamlet" must forsake henceforth such fiddle-faddle company.

By the way, has any Shakspearian commentator ever remarked how fond the Queen really was of her second husband, the excellent Claudius? How courteous and kind the latter was always towards her? So excellent a family-man ought to be pardoned a few errors in consideration of his admirable behaviour to his wife. He *did* go a little far, certainly, but then it was to possess a jewel of a woman.

More pictures indicating a fine appreciation of the tragic sentiment are to be found in the exhibition. Among them may be mentioned specially Mr. Johnson's picture of "Lord Russell taking the Communion in Prison before Execution." The story is finely told here, the group large and noble. The figure of the kneeling wife, who looks at her husband meekly engaged in the last sacred office, is very good indeed; and the little episode of the gaoler, who looks out into the yard indifferent, seems to me to give evidence of a true dramatic genius. In "Hamlet," how those indifferent remarks of Guildenstern and Rosencrantz, at the end, bring out the main figures and deepen the surrounding gloom of the tragedy.

In Mr. Frith's admirable picture of the "Good Pastor," from Goldsmith, there is some sentiment of a very quiet, refined, Sir Roger-de-Coverley-like sort—not too much of it—it is indicated rather than expressed. "Sen-

timent, sir," Walker of the "Original" used to say—"sentiment, sir, is like garlic in made dishes: it should be felt everywhere and seen nowhere."

Now, I won't say that Mr. Frith's sentiment is like garlic, or provoke any other savoury comparison regarding it; but say, in a word, this is one of the pictures I would like to have sent abroad to be exhibited at a European congress of painters, to show what an English artist can do. The young painter seems to me to have had a thorough comprehension of his subject and his own abilities. And what a rare quality is this, to know what you can do! An ass will go and take the grand historic walk, while, with lowly wisdom, Mr. Frith prefers the lowly path where there are plenty of flowers growing, and children prattling along the walks. This is the sort of picture that is good to paint nowadays—kindly, beautiful, inspiring delicate sympathies, and awakening tender good-humour. It is a comfort to have such a companion as that in a study to look up at when your eyes are tired with work, and to refresh you with its gentle quiet good-fellowship. I can see it now, as I shut my own eyes, displayed faithfully on the camera obscura of the brain—the dear old parson with his congregation of old and young clustered round him; the little ones plucking him by the gown, with wondering eyes, half-roguery, half-terror; the smoke is curling up from the cottage chimneys in a peaceful Sabbath sort of way; the three village quidnuncs are chattering together at the churchyard stile; there's a poor girl seated there on a stone, who has been crossed in love evidently, and looks anxiously to the parson for a little doubtful consolation. That's the real sort of sentiment—there's no need of a great, clumsy, black-edged letter to placard



her misery, as it were, after Mr. Redgrave's fashion; the sentiment is only the more sincere for being unobtrusive, and the spectator gives his compassion the more readily because the unfortunate object makes no coarse demands upon his pity.

The painting of this picture is exceedingly clever and dexterous. One or two of the foremost figures are painted with the breadth and pearly delicacy of Greuze. The three village politicians, in the background, might have been touched by Teniers, so neat, brisk, and sharp is the execution of the artist's facile brush.

Mr. Frost (a new name, I think, in the catalogue) has given us a picture of "Sabrina," which is so pretty that I heartily hope it has not been purchased for the collection from "Comus," which adorns the Buckingham Palace summer-house. It is worthy of a better place and price than our royal patrons appear to be disposed to give for the works of English artists. What victims have those poor fellows been of this awful patronage! Great has been the commotion in the pictorial world, dear Augusto, regarding the fate of those frescoes which royalty was pleased to order, which it condescended to purchase at a price that no poor amateur would have the face to offer. Think of the greatest patronage in the world giving forty pounds for pictures worth four hundred—condescending to buy works from humble men who could not refuse, and paying for them below their value! Think of august powers and principalities ordering the works of such a great man as Etty to be hacked out of the palace wall—that was a slap in the face to every artist in England; and I can agree with the conclusion come to by an indignant poet of *Punch's* band, who says, for his part:—



“I will not toil for Queen and crown,  
If princely patrons spurn me down;  
I will not ask for royal job—  
Let my Mæcenas be A SNOB!”

This is, however, a delicate, an awful subject, over which loyal subjects like you and I had best mourn in silence; but the fate of Etty's noble picture of last year made me tremble lest Frost should be similarly nipped: and I hope more genuine patronage for this promising young painter. His picture is like a mixture of a very good Hilton and Howard raised to a state of genius. There is sameness in the heads, but great grace and beauty—a fine sweeping movement in the composition of the beautiful fairy figures, undulating gracefully through the stream, while the lilies lie gracefully overhead. There is another submarine picture of “Nymphs cajoling young Hylas,” which contains a great deal of very clever imitations of Boucher.

That youthful Goodall, whose early attempts promised so much, is not quite realising those promises I think, and is cajoled, like Hylas before mentioned, by dangerous beauty. His “Connemara Girls going to Market” are a vast deal too clean and pretty for such females. They laugh and simper in much too genteel a manner; they are washing such pretty white feet as I don't think are common about Leenane or Ballynahinch, and would be better at ease in white satin slippers than trudging up Croaghpatrick. There is a luxury of geographical knowledge for you! I have not done with it yet. Stop till we come to Roberts's “View of Jerusalem,” and Muller's pictures of “Rhodes,” and “Xanthus,” and “Telmessus.” This artist's sketches are excellent; like nature, and like Decamps, that best of painters of Ori-

ental life and colours. In the pictures the artist forgets the brilliancy of colour which is so conspicuous in his sketches, and "Telmessus" looks as grey and heavy as Dover in March.

Mr. Pickersgill (not the Academician, by any means) deserves great praise for two very poetical pieces; one from Spenser, I think (Sir Botibol, let us say, as before, with somebody in some hag's cave); another called the "Four Ages," which has still better grace and sentiment. This artist, too, is evidently one of the disciples of Hilton; and another, who has also, as it seems to me, studied with advantage that graceful and agreeable English painter, Mr. Hook, whose "Song of the Olden Time" is hung up in the Octagon Closet, and makes a sunshine in that exceedingly shady place. The female figure is faulty, but charming (many charmers have their little faults, it is said); the old bard who is singing the song of the olden time a most venerable, agreeable, and handsome old minstrel. In Alnaschar-like moods a man fancies himself a noble patron, and munificent rewarder of artists; in which case I should like to possess myself of the works of these two young men, and give them four times as large a price as the —— gave for pictures five times as good as theirs.

I suppose Mr. Eastlake's composition from "Comus" is the contribution in which *he* has been mulcted, in company with his celebrated brother artists, for the famous Buckingham Palace pavilion. Working for nothing is very well: but to work for a good, honest, remunerative price is, perhaps, the best way, after all. I can't help thinking that the artist's courage has failed him over his "Comus" picture. Time and pains he has given, that is quite evident. The picture is prodigiously laboured, and

hatched, and tickled up with a Chinese minuteness; but there is a woeful lack of *vis* in the work. That poor labourer has kept his promise, has worked the given number of hours; but he has had no food all the while, and has executed his job in a somewhat faint manner. This face of the lady is pure and beautiful; but we have seen it at any time these ten years, with its red transparent shadows, its mouth in which butter wouldn't melt, and its beautiful brown-madder hair. She is getting rather tedious, that sweet irreproachable creature, that is the fact. She may be an angel; but sky-blue, my wicked senses tell me, is a feeble sort of drink, and men require stronger nourishment.

Mr. Eastlake's picture is a prim, mystic, cruciform composition. The lady languishes in the middle; an angel is consoling her, and embracing her with an arm out of joint; little rows of cherubs stand on each side the angels and the lady,—wonderful little children, with blue or brown beady eyes, and sweet little flossy curly hair, and no muscles or bones, as becomes such supernatural beings, no doubt. I have seen similar little darlings in the toy-shops in the Lowther Arcade for a shilling, with just such pink cheeks and round eyes, their bodies formed out of cotton-wool, and their extremities veiled in silver paper. Well; it is as well, perhaps, that Etty's jovial nymphs should not come into such a company. Good Lord! how they would astonish the weak nerves of Mr. Eastlake's *précieuse* young lady!

Quite unabashed by the squeamishness exhibited in the highest quarter (as the newspapers call it), Mr. Etty goes on rejoicing in his old fashion. Perhaps he is worse than ever this year, and despises *nec dulces amores nec*

*choreas*, because certain great personages are offended. Perhaps, this year, his ladies and Cupids are a little *hasardés*; his Venuses expand more than ever in the line of Hottentot beauty; his drawing and colouring are still more audacious than they were; patches of red shine on the cheeks of his blowsy nymphs! his idea of form goes to the verge of monstrosity. If you look at the pictures closely (and, considering all things, it requires some courage to do so), the forms disappear; feet and hands are scumbled away, and distances appear to be dabs and blotches of lake, and brown and ultramarine. It must be confessed that some of these pictures would *not* be suitable to hang up everywhere—in a young ladies' school, for instance. But, how rich and superb is the colour! Did Titian paint better, or Rubens as well? There is a nymph and child in the left corner of the Great Room, sitting, without the slightest fear of catching cold, in a sort of moonlight, of which the colour appears to me to be as rich and wonderful as Titian's best—"Bacchus and Ariadne," for instance—and better than Rubens's. There is a little head of a boy in a blue dress (for once in a way) which kills every picture in the room, out-stares all the red-coated generals, out-blazes Mrs. Thwaites and her diamonds (who has the place of honour); and has that unmistakable, inestimable, indescribable mark of the GREAT painter about it, which makes the soul of a man kindle up as he sees it and owns that there is Genius. How delightful it is to feel that shock, and how few are the works of art that can give it!

The author of that sibylline book of mystic rhymes, the unrevealed bard of the "Fallacies of Hope," is as great as usual, vibrating between the absurd and the sublime, until the eye grows dazzled in watching him,

and can't really tell in what region he is. If Etty's colour is wild and mysterious, looking here as if smeared with the finger, and there with the palette-knife, what can be said about Turner? Go up and look at one of his pictures, and you laugh at yourself and at him, and at the picture, and that wonderful amateur who is invariably found to give a thousand pounds for it, or more—some sum wild, prodigious, unheard-of, monstrous, like the picture itself. All about the author of the "Fallacies of Hope" is a mysterious extravaganza: price, poem, purchaser, picture. Look at the latter for a little time, and it begins to affect you too—to mesmerise you. It is revealed to you; and as it is said in the East the magicians make children see the sultauns, carpet-bearers, tents, &c., in a spot of ink in their hands, so the magician Joseph Mallord makes you see what he likes on a board that to the first view is merely dabbed over with occasional streaks of yellow, and flicked here and there with vermilion. The vermilion blotches become little boats full of harpooners and gondolas with a deal of music going on on board. That is not a smear of purple you see yonder, but a beautiful whale, whose tail has just slapped a half-dozen whale-boats into perdition; and as for what you fancied to be a few zig-zag lines spattered on the canvas at haphazard, look! they turn out to be a ship with all her sails; the captain and his crew are clearly visible in the ship's bows: and you may distinctly see the oil casks getting ready under the superintendence of that man with the red whiskers and the cast in his eye; who is, of course, the chief mate. In a word, I say that Turner is a great and awful mystery to me. I don't like to contemplate him too much, lest I should actually begin to believe in his poetry as well as his



paintings, and fancy the "Fallacies of Hope" to be one of the finest poems in the world.

Now Stanfield has no mysticism or oracularity about him. You can see what he means at once. His style is as simple and manly as a seaman's song. One of the most dexterous, he is also one of the most careful of painters. Every year his works are more elaborated, and you are surprised to find a progress in an artist who had seemed to reach his acme before. His battle of frigates this year is a brilliant sparkling pageant of naval war; his great picture of the "Mole of Ancona," fresh, healthy, and bright as breeze and sea can make it. There are better pieces still by this painter, to my mind; one in the first room, especially,—a Dutch landscape, with a warm sunny tone upon it, worthy of Cuyp and Callcott. Who is G. Stanfield, an exhibitor, and evidently a pupil of the Royal Academician? Can it be a son of that gent? If so, the father has a worthy heir to his name and honours. G. Stanfield's Dutch picture may be looked at by the side of his father's.

Roberts has also distinguished himself and advanced in skill, great as his care had been and powerful his effects before. "The Ruins of Karnac" is the most poetical of this painter's works, I think. A vast and awful scene of gloomy Egyptian ruin! the sun lights up tremendous lines of edifices, which were only parts formerly of the enormous city of the hundred gates; long lines of camels come over the reddening desert, and camps are set by the side of the glowing pools. This is a good picture to gaze at, and to fill your eyes and thoughts with grandiose ideas of Eastern life.

This gentleman's large picture of "Jerusalem" did not satisfy me so much. It is yet very faithful; any-



body who has visited this place must see the careful fidelity with which the artist has mapped the rocks and valleys, and laid down the lines of the buildings; but the picture has, to my eyes, too green and trim a look; the mosques and houses look fresh and new, instead of being mouldering, old, sunbaked edifices of glaring stone rising amidst wretchedness and ruin. There is not, to my mind, that sad fatal aspect, which the city presents from whatever quarter you view it, and which haunts a man who has seen it ever after with an impression of terror. Perhaps in the spring for a little while, at which season the sketch for this picture was painted, the country round about may look very cheerful. When we saw it in autumn, the mountains that stand round about Jerusalem were not green, but ghastly piles of hot rock, patched here and there with yellow weedy herbage. A cactus or a few bleak olive-trees made up the vegetation of the wretched gloomy landscape; whereas in Mr. Roberts's picture the valley of Jehoshaphat looks like a glade in a park, and the hills, up to the gates, are carpeted with verdure.

Being on the subject of Jerusalem, here may be mentioned with praise Mr. Hart's picture of a Jewish ceremony, with a Hebrew name I have forgotten. This piece is exceedingly bright and pleasing in colour, odd and novel as a representation of manners and costume, a striking and agreeable picture. I don't think as much can be said for the same artist's "Sir Thomas More going to Execution." Miss More is crying on papa's neck, pa looks up to heaven, halberdiers look fierce, &c., all the regular adjuncts and property of pictorial tragedy are here brought into play. But nobody cares, that is the fact; and one fancies the designer himself cannot

have cared much for the orthodox historical group whose misfortunes he was depicting.

These pictures are like boys' hexameters at school. Every lad of decent parts in the sixth form has a knack of turning out great quantities of respectable verse, without blunders, and with scarce any mental labour; but these verses are not the least like poetry, any more than the great Academical paintings of the artists are like great painting. You want something more than a composition, and a set of costumes and figures decently posed and studied. If these were all, for instance, Mr. Charles Landseer's picture of "Charles I. before the Battle of Edge Hill" would be a good work of art. Charles stands at a tree before the inn-door, officers are round about, the little princes are playing with a little dog, as becomes their youth and innocence, rows of soldiers appear in red coats, nobody seems to have anything particular to do, except the royal martyr, who is looking at a bone of ham that a girl out of the inn has hold of.

Now this is all very well, but you want something more than this in an historic picture, which should have its parts, characters, varieties, and climax like a drama. You don't want the *Deus intersit* for no other purpose than to look at a knuckle of ham; and here is a piece well composed and (bating a little want of life in the figures) well drawn, brightly and pleasantly painted, as all this artist's works are, all the parts and accessories studied and executed with care and skill, and yet meaning nothing—the part of Hamlet omitted. The King in this attitude (with the baton in his hand, simpering at the bacon aforesaid) has no more of the heroic in him than the pork he contemplates, and he deserves to lose every battle he fights. I prefer the artist's other still-

life pictures to this. He has a couple more, professedly so called, very cleverly executed and capital cabinet pieces.

Strange to say, I have not one picture to remark upon taken from the "Vicar of Wakefield." Mr. Ward has a very good Hogarthian work, with some little extravagance and caricature, representing Johnson waiting in Lord Chesterfield's antechamber, among a crowd of hangers-on and petitioners, who are sulky, or yawning, or neglected, while a pretty Italian singer comes out, having evidently had a very satisfactory interview with his lordship, and who (to lose no time) is arranging another rendezvous with another admirer. This story is very well, coarsely, and humorously told, and is as racy as a chapter out of Smollett. There is a yawning chaplain, whose head is full of humour; and a pathetic episode of a widow and pretty child, in which the artist has not succeeded so well.

There is great delicacy and beauty in Mr. Herbert's picture of "Pope Gregory teaching Children to Sing." His Holiness lies on his sofa languidly beating time over his book. He does not look strong enough to use the scourge in his hands, and with which the painter says he used to correct his little choristers. Two ghostly aides-de-camp in the shape of worn, handsome, shaven, ascetic friars, stand behind the pontiff demurely; and all the choristers are in full song, with their mouths as wide open as a nest of young birds when the mother comes. The painter seems to me to have acquired the true spirit of the middle-age devotion. All his works have unction; and the prim, subdued, ascetic face, which forms the charm and mystery of the missal-illuminations, and which has operated to convert some imaginative minds from the new to the old faith.

And, by way of a wonder, behold a devotional picture from Mr. Edwin Landseer, "A Shepherd Praying at a Cross in the Fields." I suppose the Sabbath church-bells are ringing from the city far away in the plain. Do you remember the beautiful lines of Uhland?—

"Es ist der Tag des Herrn:  
Ich bin allein auf weitem Flur,  
Noch eine Morgenglocke nur,  
Und Stille nah und fern.

"Anbetend knie ich hier.  
O süßes Graun, geheimes Wehn,  
Als knieten Viele ungesehn  
Und beteten mit mir."

Here is a noble and touching pictorial illustration of them—of Sabbath repose and *recueillement*—an almost endless flock of sheep lies around the pious pastor: the sun shines peacefully over the vast fertile plain; blue mountains keep watch in the distance; and the sky above is serenely clear. I think this is the highest flight of poetry the painter has dared to take yet. The numbers and variety of attitude and expression in that flock of sheep quite startle the spectator as he examines them. The picture is a wonder of skill.

How richly the good pictures cluster at this end of the room! There is a little Mulready, of which the colour blazes out like sapphires and rubies; a pair of Leslies—one called the "Heiress"—one a scene from Molière—both delightful:—these are flanked by the magnificent nymphs of Etty, before mentioned. What school of art in Europe, or what age, can show better painters than

these in their various lines? The young men do well, but the eldest do best still. No wonder the English pictures are fetching their thousands of guineas at the sales. They deserve these great prices as well as the best works of the Hollanders.

I am sure that three such pictures as Mr. Webster's "Dame's School" ought to entitle the proprietor to pay the income-tax. There is a little caricature in some of the children's faces; but the schoolmistress is a perfect figure, most admirably natural, humorous, and sentimental. The picture is beautifully painted, full of air, of delightful harmony and tone.

There are works by Creswick that can hardly be praised too much. One particularly, called "A Place to be Remembered," which no lover of pictures can see and forget. Danby's great "Evening Scene" has portions which are not surpassed by Cuyp or Claude; and a noble landscape of Lee's, among several others—a height with some trees and a great expanse of country beneath.

From the fine pictures you come to the class which are very nearly being fine pictures. In this I would enumerate a landscape or two by Collins; Mr. Leigh's "Polyphemus," of which the landscape part is very good, and only the figure questionable; and let us say Mr. Elmore's "Origin of the Guelf and Ghibelline Factions," which contains excellent passages, and admirable drawing and dexterity, but fails to strike as a whole somehow. There is not sufficient purpose in it, or the story is not enough to interest, or, though the parts are excellent, the whole is somewhere deficient.

There is very little comedy in the exhibition, most of the young artists tending to the sentimental rather than the ludicrous. Leslie's scene from Molière is the best



comedy. Collins's "Fetching the Doctor" is also delightful fun. The greatest farce, however, is Chalon's picture with an Italian title, "B. Virgine col," &c. Impudence never went beyond this. The infant's hair has been curled into ringlets, the mother sits on her chair with painted cheeks and a Haymarket leer. The picture might serve for the oratory of an opera-girl.

Among the portraits, Knight's and Watson Gordon's are the best. A "Mr. Pigeon" by the former hangs in the place of honour usually devoted to our gracious Prince, and is a fine rich state picture. Even better are there by Mr. Watson Gordon: one representing a gentleman in black silk stockings whose name has escaped the memory of your humble servant; another, a fine portrait of Mr. De Quincey, the opium-eater. Mr. Lawrence's heads, solemn and solidly painted, look out at you from their frames, though they be ever so high placed, and push out of sight the works of more flimsy but successful practitioners. A portrait of great power and richness of colour is that of Mr. Lopez by Linnell. Mr. Grant is a favourite; but a very unsound painter to my mind, painting like a brilliant and graceful amateur rather than a serious artist. But there is a quiet refinement and beauty about his female heads, which no other painter can perhaps give, and charms in spite of many errors. Is it Count d'Orsay, or is it Mr. Ainsworth, that the former has painted? Two peas are not more alike than these two illustrious characters.

In the miniature-room, Mr. Richmond's drawings are of so grand and noble a character, that they fill the eye as much as full-length canvases. Nothing can be finer than Mrs. Fry and the grey-haired lady in black velvet. There is a certain severe, respectable, Exeter-Hall look



about most of this artist's pictures, that the observer may compare with the Catholic physiognomies of Mr. Herbert: see his picture of Mr. Pugin, for instance; it tells of chants and cathedrals, as Mr. Richmond's work somehow does of Clapham Common and the May Meetings. The genius of Mayfair fires the bosom of Chalon—the tea-party, the quadrille, the hairdresser, the tailor, and the flunkey. All Ross's miniatures sparkle with his wonderful and minute skill; Carrick's are excellent; Thorburn's almost take the rank of historical pictures. In his picture of two sisters, one has almost the most beautiful head in the world; and his picture of Prince Albert, clothed in red and leaning on a turquoise sabre, has ennobled that fine head, and given his Royal Highness's pale features an air of sunburnt and warlike vigour. Miss Corbaux, too, has painted one of the loveliest heads ever seen. Perhaps this is the pleasantest room of the whole, for you are sure to meet your friends here; kind faces smile at you from the ivory; and features of fair creatures, oh! how—

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[Here the eccentric author breaks into a rhapsody of thirteen pages regarding No. 2576, Mrs. Major Blogg, who was formerly Miss Poddy of Cheltenham, whom it appears that Michael Angelo knew and admired. The feelings of the Poddy family might be hurt, and the jealousy of Major Blogg aroused, were we to print Titmarsh's rapturous description of that lady; nor, indeed, can we give him any further space, seeing that this is nearly the last page of the Magazine. He concludes by a withering denunciation of most of the statues in the vault where they are buried; praising, however, the children, Paul and Virginia, the head of Baily's nymph,

and M'Dowall's boy. He remarks the honest character of the English countenance as exhibited in the busts, and contrasts it with Louis Philippe's head by Jones, on whom, both as a sculptor and a singer, he bestows great praise. He indignantly remonstrates with the committee for putting by far the finest female bust in the room, No. 1434, by Powers of Florence, in a situation where it cannot be seen; and, quitting the gallery finally, says he must go before he leaves town and give one more look at Hunt's "Boy at Prayers," in the Water-Colour Exhibition, which he pronounces to be the finest serious work of the year.]

(*Fraser's Magazine*, June 1845.)



VARIOUS ESSAYS, LETTERS,  
SKETCHES, ETC.



# VARIOUS ESSAYS, LETTERS, SKETCHES, ETC.

## MEMORIALS OF GORMANDISING

IN A LETTER TO OLIVER YORKE, ESQUIRE,  
BY M. A. TITMARSH

PARIS: *May* 1841.

SIR,—The man who makes the best salads in London, and whom, therefore, we have facetiously called Sultan Saladin,—a man who is conspicuous for his love and practice of all the polite arts—music, to wit, architecture, painting, and cookery—once took the humble personage who writes this into his library, and laid before me two or three volumes of manuscript year-books, such as, since he began to travel and to observe, he has been in the habit of keeping.

Every night, in the course of his rambles, his highness the sultan (indeed, his port is sublime, as, for the matter of that, are all the wines in his cellar) sets down with an iron pen, and in the neatest handwriting in the world, the events and observations of the day; with the same iron pen he illuminates the leaf of his journal by the most faithful and delightful sketches of the scenery which he has witnessed in the course of the four-and-twenty hours; and if he has dined at an inn or restaurant, gasthaus, posada, albergo, or what not, invariably inserts



into his log-book the bill of fare. The sultan leads a jolly life—a tall stalwart man, who every day about six o'clock in London and Paris, at two in Italy, in Germany and Belgium at an hour after noon, feels the noble calls of hunger agitating his lordly bosom (or its neighbourhood, that is), and replies to the call by a good dinner. Ah! it is wonderful to think how the healthy and philosophic mind can accommodate itself in all cases to the varying circumstances of the time—how, in its travels through the world, the liberal and cosmopolite stomach recognises the national dinner-hour! Depend upon it that, in all countries, nature has wisely ordained and suited to their exigencies THE DISHES OF A PEOPLE. I mean to say that olla podrida is good in Spain (though a plateful of it, eaten in Paris, once made me so dreadfully ill that it is a mercy I was spared ever to eat another dinner); I mean to say, and have proved it, that sauerkraut is good in Germany; and I make no doubt that whale's blubber is a very tolerable dish in Kamtschatka, though I have never visited the country. Cannibalism in the South Seas, and sheepsheadism in Scotland, are the only practices that one cannot, perhaps, reconcile with this rule—at least, whatever a man's private opinions may be, the decencies of society oblige him to eschew the expression of them upon subjects which the national prejudice has precluded from free discussion.

Well, after looking through three or four of Saladin's volumes, I grew so charmed with them, that I used to come back every day and study them. I declare there are bills of fare in those books over which I have cried; and the reading of them, especially about an hour before dinner, has made me so ferociously hungry, that, in the first place, the sultan (a kind-hearted generous man, as

every man is who loves his meals) could not help inviting me to take potluck with him; and, secondly, I could eat twice as much as upon common occasions, though my appetite is always good.

Lying awake, then, of nights, or wandering solitary abroad on wide commons, or by the side of silent rivers, or at church when Dr. Snufflem was preaching his favourite sermon, or stretched on the flat of my back smoking a cigar at the club when X was talking of the corn-laws, or Y was describing that famous run they had with the Z hounds—at all periods, I say, favourable to self-examination, those bills of fare have come into my mind, and often and often I have thought them over. “Titmarsh,” I have said to myself, “if ever you travel again, do as the sultan has done, and *keep your dinner-bills*. They are always pleasant to look over; they always will recall happy hours and actions, be you ever so hard pushed for a dinner, and fain to put up with an onion and a crust: of the past fate cannot deprive you. Yesterday is the philosopher’s property; and by thinking of it and using it to advantage, he may gaily go through to-morrow, doubtful and dismal though it be. Try this lamb stuffed with pistachio-nuts; another handful of this pillau. Ho, you rascals! bring round the sherbet there, and never spare the jars of wine—’tis true Persian, on the honour of a Barmecide!” Is not that dinner in the “Arabian Nights” a right good dinner? Would you have had Bedreddin to refuse and turn sulky at the windy repast, or to sit down grinning in the face of his grave entertainer, and gaily take what came? Remember what came of the honest fellow’s philosophy. He slapped the grim old prince in the face; and the grim old prince, who had invited him but to laugh at him, did presently order

a real and substantial repast to be set before him—great pyramids of smoking rice and pillau (a good pillau is one of the best dishes in the world), savoury kids, snow-cooled sherbets, luscious wine of Schiraz; with an accompaniment of moon-faced beauties from the harem, no doubt, dancing, singing, and smiling in the most ravishing manner. Thus should we, my dear friends, laugh at Fate's beard, as we confront him—thus should we, if the old monster be insolent, fall to and box his ears. He has a spice of humour in his composition; and be sure he will be tickled by such conduct.

Some months ago, when the expectation of war between England and France grew to be so strong, and there was such a talk of mobilising national guards, and arming three or four hundred thousand more French soldiers—when such ferocious yells of hatred against perfidious Albion were uttered by the liberal French press, that I did really believe the rupture between the two countries was about immediately to take place; being seriously alarmed, I set off for Paris at once. My good sir, what could we do without our Paris? I came here first in 1815 (when the Duke and I were a good deal remarked by the inhabitants); I proposed but to stay a week; stopped three months, and have returned every year since. There is something fatal in the place—a charm about it—a wicked one very likely—but it acts on us all; and perpetually the old Paris man comes hieing back to his quarters again, and is to be found, as usual, sunning himself in the Rue de la Paix. Painters, princes, gourmands, officers on half-pay—serious old ladies even acknowledge the attraction of the place—are more at ease here than in any other place in Europe; and back they come, and are to be found sooner or later occupying their old haunts.

My darling city improves, too, with each visit, and has some new palace, or church, or statue, or other gimcrack, to greet your eyes withal. A few years since, and lo! on the column of the Place Vendôme, instead of the shabby tri-coloured rag, shone the bronze statue of Napoleon. Then came the famous triumphal arch; a noble building indeed!—how stately and white, and beautiful and strong, it seems to dominate over the whole city! Next was the obelisk; a huge bustle and festival being made to welcome it to the city. Then came the fair asphaltum terraces round about the obelisk; then the fountains to decorate the terraces. I have scarcely been twelve months absent, and behold they have gilded all the Naiads and Tritons; they have clapped a huge fountain in the very midst of the Champs Elysées—a great, glittering, frothing fountain, that to the poetic eye looks like an enormous shaving-brush; and all down the avenue they have placed hundreds of gilded flaring gas-lamps, that make this gayest walk in the world look gayer still than ever. But a truce to such descriptions, which might carry one far, very far, from the object proposed in this paper.

I simply wish to introduce to public notice a brief dinner-journal. It has been written with the utmost honesty and simplicity of purpose; and exhibits a picture or table of the development of the human mind under a series of gastronomic experiments, diversified in their nature, and diversified, consequently, in their effects. A man in London has not, for the most part, the opportunity to make these experiments. You are a family man, let us presume, and you live in that metropolis for half a century. You have on Sunday, say, a leg of mutton and potatoes for dinner. On Monday you have cold mutton and potatoes. On Tuesday, hashed mutton

and potatoes; the hashed mutton being flavoured with little damp triangular pieces of toast, which always surround that charming dish. Well, on Wednesday, the mutton ended, you have beef: the beef undergoes the same alternations of cookery, and disappears. Your life presents a succession of joints, varied every now and then by a bit of fish and some poultry. You drink three glasses of a brandyfi ed liquor called sherry at dinner; your excellent lady imbibes one. When she has had her glass of port after dinner, she goes upstairs with the children, and you fall asleep in your arm-chair. Some of the most pure and precious enjoyments of life are unknown to you. You eat and drink, but you do not know the *art* of eating and drinking; nay, most probably you despise those who do. "Give me a slice of meat," say you, very likely, "and a fig for your gourmands." You fancy it is very virtuous and manly all this. Nonsense, my good sir; you are indifferent because you are ignorant, because your life is passed in a narrow circle of ideas, and because you are bigotedly blind and pompously callous to the beauties and excellencies beyond you.

Sir, RESPECT YOUR DINNER; idolise it, enjoy it properly. You will be by many hours in the week, many weeks in the year, and many years in your life the happier if you do.

Don't tell us that it is not worthy of a man. All a man's senses are worthy of employment, and should be cultivated as a duty. The senses are the arts. What glorious feasts does Nature prepare for your eye in animal form, in landscape, and painting! Are you to put out your eyes and not see? What royal dishes of melody does her bounty provide for you in the shape of poetry, music, whether windy or wiry, notes of the human voice,



or ravishing song of birds! Are you to stuff your ears with cotton, and vow that the sense of hearing is unmanly?—you obstinate dolt you! No, surely; nor must you be so absurd as to fancy that the art of eating is in any way less worthy than the other two. You like your dinner, man; never be ashamed to say so. If you don't like your victuals, pass on to the next article; but remember that every man who has been worth a fig in this world, as poet, painter, or musician, has had a good appetite and a good taste. Ah, what a poet Byron would have been had he taken his meals properly, and allowed himself to grow fat—if nature intended him to grow fat—and not have physicked his intellect with wretched opium pills and acrid vinegar, that sent his principles to sleep, and turned his feelings sour! If that man had respected his dinner, he never would have written “Don Juan.”

*Allons donc!* enough sermonising; let us sit down and fall to at once.

I dined soon after my arrival at a very pleasant Paris club, where daily is provided a dinner for ten persons, that is universally reported to be excellent. Five men in England would have consumed the same amount of victuals, as you will see by the bills of fare:—

A beef with carrots and vegetables, very good;

removed by

A brace of roast pheasants.

Soupe, purée aux croutons.

Poulets a la Marengo;

removed by

Cardons a la moelle.

Dessert of cheese, pears, and Fontainebleau grapes, Bordeaux (red) and excellent Chablis at discretion.



This dinner was very nicely served. A venerable *maître d'hôtel* in black cutting up neatly the dishes on a trencher at the side-table, and several waiters attending in green coats, red plush tights, and their hair curled. There was a great quantity of light in the room; some handsome pieces of plated ware; the pheasants came in with their tails to their backs; and the smart waiters, with their hair dressed and parted down the middle, gave a pleasant, lively, stylish appearance to the whole affair.

Now, I certainly dined (by the way, I must not forget to mention that we had with the beef some boiled kidney potatoes, very neatly dished up in a napkin)—I certainly dined, I say; and half an hour afterwards felt, perhaps, more at my ease than I should have done had I consulted my own inclinations, and devoured twice the quantity that on this occasion came to my share. But I would rather, as a man not caring for appearances, dine, as a general rule, off a beefsteak for two at the *Café Foy*, than sit down to take a tenth part of such a meal every day. There was only one man at the table besides your humble servant who did not put water into his wine; and he—I mean the other—was observed by his friends, who exclaimed, “*Comment! vous buvez sec,*” as if to do so was a wonder. The consequence was, that half-a-dozen bottles of wine served for the whole ten of us; and the guests, having despatched their dinner in an hour, skipped lightly away from it, did not stay to ruminate, and to feel uneasy, and to fiddle about the last and penultimate waistcoat button, as we do after a house-dinner at an English club. What was it that made the charm of this dinner?—for pleasant it was. It was the neat and comfortable manner in which it was served; the

pheasant-tails had a considerable effect; that snowy napkin coquettishly arranged round the kidneys gave them a *distingué* air; the light and glittering service gave an appearance of plenty and hospitality that sent everybody away contented.

I put down this dinner just to show English and Scotch housekeepers what may be done, and for what price. Say,

|                                       |              |
|---------------------------------------|--------------|
|                                       | <i>s. d.</i> |
| Soup and fresh bread, } prime cost .  | 2 6          |
| Beef and carrots                      |              |
| Fowls and sauce . . . . .             | 3 6          |
| Pheasants (hens) . . . . .            | 5 0          |
| Grapes, pears, cheese, vegetables . . | 3 0          |
|                                       | <hr/>        |
|                                       | 14 0         |

For fifteenpence *par tête* a company of ten persons may have a dinner set before them,—nay, and be made to fancy that they dine well, provided the service is handsomely arranged, that you have a good stock of side-dishes, &c., in your plate-chest, and don't spare the spermaceti.

As for the wine, that depends on yourself. Always be crying out to your friends, “Mr. So-and-so, I don't drink myself, but pray pass the bottle. Tomkins, my boy, help your neighbour, and never mind me. What! Hopkins, are there two of us on the doctor's list? Pass the wine: *Smith* I'm sure won't refuse it;” and so on. A very good plan is to have the butler (or the fellow in the white waistcoat who “behaves as sich”) pour out the wine when wanted (in half-glasses, of course), and to make a deuced great noise and shouting, “John, John, why the devil, sir, don't you help Mr. Simkins to another

glass of wine?" If you point out Simkins once or twice in this way, depend upon it, *he* won't drink a great quantity of your liquor. You may thus keep your friends from being dangerous, by a thousand innocent manœuvres; and, as I have said before, you may very probably make them believe that they have had a famous dinner. There was only one man in our company of ten the other day who ever thought he had not dined; and what was he? a foreigner,—a man of a discontented inquiring spirit, always carping at things, and never satisfied.

Well, next day I dined *au cinquième* with a family (of Irish extraction, by the way), and what do you think was our dinner for six persons? Why, simply,

Nine dozen Ostend oysters;

Soup à la mulligatawny;

Boiled turkey, with celery sauce;

Saddle of mutton rôti.

Removes: Plompounding; croûte de macaroni.

Vin: Beaune ordinaire, volnay, bordeaux, champagne,  
eau chaude, cognac.

I forget the dessert. Alas! in moments of prosperity and plenty, one is often forgetful: I remember the dessert at the Cerele well enough.

A person whom they call in this country an *illustration littéraire*—the editor of a newspaper, in fact—with a very pretty wife, were of the party, and looked at the dinner with a great deal of good-humoured superiority. I declare, upon my honour, that I helped both the illustration and his lady twice to saddle of mutton; and as for the turkey and celery sauce, you should have seen how our host dispensed it to them! They ate the oysters,

they ate the soup ("Diable! mais il est poivré!" said the illustration, with tears in his eyes), they ate the turkey, they ate the mutton, they ate the pudding; and what did our hostess say? Why, casting down her eyes gently, and with the modestest air in the world, she said,—  
 "There is such a beautiful piece of cold beef in the larder; do somebody ask for a little slice of it."

Heaven bless her for that speech! I loved and respected her for it; it brought the tears to my eyes. A man who could sneer at such a sentiment could have neither heart nor good breeding. Don't you see that it shows

Simplicity,  
 Modesty,  
 Hospitality?

Put these against

Waiters with their hair curled,  
 Pheasants roasted with their tails on,  
 A dozen spermaceti candles.

Add them up, I say, oh candid reader, and answer in the sum of human happiness, which of the two accounts makes the better figure?

I declare, I know few things more affecting than that little question about the cold beef; and considering calmly our national characteristics, balancing in the scale of quiet thought our defects and our merits, am daily more inclined to believe that there is something in the race of Britons which renders them usually superior to the French family. This is but one of the traits of English character that has been occasioned by the use of roast beef.

It is an immense question, that of diet. Look at the two bills of fare just set down; the relative consumption of ten animals and six. What a profound physical and moral difference may we trace here! How distinct, from the cradle upwards, must have been the thoughts, feelings, education of the parties who ordered those two dinners! It is a fact which does not admit of a question, that the French are beginning, since so many English have come among them, to use beef much more profusely. Everybody at the restaurateur's orders beef-steak and pommes. Will the national character slowly undergo a change under the influence of this dish? Will the French be more simple? broader in the shoulders? less inclined to brag about military glory and such humbug? All this in the dark vista of futurity the spectator may fancy is visible to him, and the philanthropist cannot but applaud the change. This brings me naturally to the consideration of the manner of dressing beef-steaks in this country, and of the merit of that manner.

I dined on a Saturday at the Café Foy, on the Boulevard, in a private room, with a friend. We had

Potage julienne, with a little purée in it;  
 Two entrecôtes aux épinards;  
 One perdreau truffé;  
 One fromage roquefort;  
 A bottle of nuits with the beef;  
 A bottle of sauterne with the partridge.

And perhaps a glass of punch, with a cigar, afterwards: but that is neither here nor there. The insertion of the purée into the julienne was not of my recommending; and if this junction is effected at all, the operation should be performed with the greatest care. If you put too

much purée, both soups are infallibly spoiled. A much better plan it is to have your julienne by itself, though I will not enlarge on this point, as the excellent friend with whom I dined may chance to see this notice, and may be hurt at the renewal in print of a dispute which caused a good deal of pain to both of us. By the way, we had half-a-dozen sardines while the dinner was getting ready, eating them with delicious bread and butter, for which this place is famous. Then followed the soup. Why the deuce *would* he have the pu—— but never mind. After the soup, we had what I do not hesitate to call the very best beefsteak I ever ate in my life. By the shade of Heliogabalus! as I write about it now, a week after I have eaten it, the old, rich, sweet, piquant, juicy taste comes smacking on my lips again; and I feel something of that exquisite sensation I then had. I am ashamed of the delight which the eating of that piece of meat caused me. G—— and I had quarrelled about the soup (I said so, and don't wish to return to the subject); but when we began on the steak, we looked at each other, and loved each other. We did not speak,—our hearts were too full for that; but we took a bit, and laid down our forks, and looked at one another, and understood each other. There were no two individuals on this wide earth,—no two lovers billing in the shade,—no mother clasping baby to her heart, more supremely happy than we. Every now and then we had a glass of honest, firm, generous Burgundy, that nobly supported the meat. As you may fancy, we did not leave a single morsel of the steak; but when it was done, we put bits of bread into the silver dish, and wistfully sopped up the gravy. I suppose I shall never in this world taste anything so good again. But what then? What if I *did* like it exces-



sively? Was my liking unjust or unmanly? Is my regret now puling or unworthy? No. "Laudo manentem!" as 'Titmouse says. When it is eaten, I resign myself, and can eat a two-franc dinner at Richard's without ill-humour and without a pang.

Any dispute about the relative excellence of the beef-steak cut from the filet, as is usual in France, and of the *entrecôte*, must henceforth be idle and absurd. Whenever, my dear young friend, you go to Paris, call at once for the *entrecôte*; the filet in comparison to it is a poor *fade* lady's meat. What folly, by the way, is that in England which induces us to attach an estimation to the part of the sirloin that is called the Sunday side,—poor, tender, stringy stuff, not comparable to the manly meat on the other side, handsomely garnished with crisp fat, and with a layer of horn! Give the Sunday side to misses and ladies'-maids, for men be the Monday's side, or, better still, a thousand times more succulent and full of flavour—the *ribs of beef*. This is the meat I would eat were I going to do battle with any mortal foe. Fancy a hundred thousand Englishmen, after a meal of stalwart beef ribs, encountering a hundred thousand Frenchmen who had partaken of a trifling collation of soup, turnips, carrots, onions, and Gruyère cheese. Would it be manly to engage at such odds? I say, no.

Passing by Véry's one day, I saw a cadaverous cook with a spatula, thumping a poor beefsteak with all his might. This is not only a horrible cruelty, but an error. They not only beat the beef, moreover, but they soak it in oil. Absurd, disgusting barbarity! Beef so beaten loses its natural spirit; it is too noble for corporal punishment. You may by these tortures and artifices make it soft and greasy, but tender and juicy never.

The landlord of the Café Foy (I have received no sort of consideration from him) knows this truth full well, and follows the simple honest plan; first, to have good meat, and next to hang it a long time. I have instructed him how to do the steaks to a turn, not raw, horribly livid and blue in the midst, as I have seen great flaps of meat (what a shame to think of our fine meat being so treated!), but *cooked* all the way through. Go to the Café Foy then, ask for a BEEFSTEAK À LA TITMARSH, and you will see what a dish will be set before you. I have dwelt upon this point at too much length, perhaps, for some of my readers; but it can't be helped. The truth is, beef is my weakness; and I do declare that I derive more positive enjoyment from the simple viand than from any concoction whatever in the whole cook's cyclopædia.

Always drink red wine with beefsteaks; port, if possible; if not, Burgundy, of not too high a flavour,—good Beaune, say. This fact, which is very likely not known to many persons who, forsooth, are too magnificent to care about their meat and drink,—this simple fact I take to be worth the whole price I shall get for this article.

But to return to dinner. We were left, I think, G—— and I, sopping up the gravy with bits of bread, and declaring that no power on earth could induce us to eat a morsel more that day. At one time, we thought of countermanding the perdreau aux truffes, that to my certain knowledge had been betruffed five days before.

Poor blind mortals that we were; ungrateful to our appetites, needlessly mistrustful and cowardly. A man may do what he dares; nor does he know, until he tries, what the honest appetite will bear. We were kept waiting between the steak and the partridge some ten min-

utes or so. For the first two or three minutes we lay back in our chairs quite exhausted indeed. Then we began to fiddle with a dish of toothpicks, for want of anything more savoury; then we looked out of the window; then G—— got in a rage, rang the bell violently, and asked, “Pourquoi diable nous fait-on attendre si longtemps?” The waiter grinned. He is a nice good-humoured fellow, Auguste; and I heartily trust that some reader of this may give him a five-franc piece for my sake. Auguste grinned and disappeared.

Presently, we were aware of an odour gradually coming towards us, something musky, fiery, savoury, mysterious,—a hot drowsy smell, that lulls the senses, and yet inflames them,—the *truffles* were coming! Yonder they lie, caverned under the full bosom of the red-legged bird. My hand trembled as, after a little pause, I cut the animal in two. G—— said I did not give him his share of the truffles; I don’t believe I did. I spilled some salt into my plate, and a little cayenne pepper—very little: we began, as far as I can remember, the following conversation:—

*Gustavus.* Chop, chop, chop.

*Michael Angelo.* Globlobloblob.

*G.* Gobble.

*M. A.* Obble.

*G.* Here’s a big one.

*M. A.* Hobgob. What wine shall we have? I should like some champagne.

*G.* It’s bad here. Have some Sauterne.

*M. A.* Very well. Hobgobglobglob, &c.

*Auguste* (opening the Sauterne). Cloo-oo-oo-ooop! The cork is out; he pours it into the glass, glock, glock, glock.

Nothing more took place in the way of talk. The poor little partridge was soon a heap of bones—a very little heap. A trufflesque odour was left in the room, but only an odour. Presently, the cheese was brought: the amber Sauterne flask has turned of a sickly green hue; nothing, save half a glass of sediment at the bottom, remained to tell of the light and social spirit that had but one half-hour before inhabited the flask. Darkness fell upon our little chamber; the men in the street began crying, “*Messenger! Journal du Soir!*” The bright moon rose glittering over the tiles of the Rue Louis le Grand, opposite, illuminating two glasses of punch that two gentlemen in a small room of the Café Foy did ever and anon raise to their lips. Both were silent; both happy; both were smoking cigars,—for both knew that the soothing plant of Cuba is sweeter to the philosopher after dinner than the prattle of all the women in the world. Women—pshaw! The man who, after dinner—after a good dinner—can think about driving home, and shaving himself by candlelight, and inducing a damp shirt, and a pair of tight glazed pumps to show his cobweb stockings and set his feet in a flame; and, having undergone all this, can get into a cold cab, and drive off to No. 222 Harley Street, where Mrs. Mortimer Smith is at home; where you take off your cloak in a damp dark back parlour, called Mr. Smith’s study, and containing, when you arrive, twenty-four ladies’ cloaks and tippets, fourteen hats, two pairs of clogs (belonging to two gentlemen of the Middle Temple, who walk for economy, and think dancing at Mrs. Mortimer Smith’s the height of enjoyment);—the man who can do all this, and walk, gracefully smiling, into Mrs. Smith’s drawing-rooms, where the brown holland bags have been re-

moved from the chandeliers; a man from Kirkman's is thumping on the piano, and Mrs. Smith is standing simpering in the middle of the room, dressed in red, with a bird of paradise in her turban, a tremulous fan in one hand, and the other clutching hold of her little fat gold watch and seals;—the man who, after making his bow to Mrs. Smith, can advance to Miss Jones, in blue crape, and lead her to a place among six other pairs of solemn-looking persons, and whisper *fadaises* to her (at which she cries, “Oh, fie, you naughty man! how can you?”), and look at Miss Smith's red shoulders struggling out of her gown, and her mottled elbows that a pair of crumpled kid gloves leave in a state of delicious nature; and, after having gone through certain mysterious quadrille figures with her, lead her back to her mamma, who has just seized a third glass of muddy negus from the black footman;—the man who can do all this may do it, and go hang, for me! And many such men there be, my Gustavus, in yonder dusky London city. Be it ours, my dear friend, when the day's labour and repast are done, to lie and ruminate calmly; to watch the bland cigar smoke as it rises gently ceiling-wards; to be idle in body as well as mind; not to kick our heels madly in quadrilles, and puff and pant in senseless gallopades: let us appreciate the joys of idleness; let us give a loose to silence; and having enjoyed this, the best dessert after a goodly dinner, at close of eve, saunter slowly home.

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As the dinner above described drew no less than three five-franc pieces out of my purse, I determined to economise for the next few days, and either to be invited out to dinner, or else to partake of some repast at a small charge, such as one may have here. I had on the day



succeeding the truffled partridge a dinner for a shilling, viz.:—

Bifsteck aux pommes (heu quantum mutatus ab illo!)  
 Galantine de volaille,  
 Fromage de Gruyère,  
 Demi-bouteille du vin très-vieux de Mâcon ou Chablis,  
 Pain à discrétion.

This dinner, my young friend, was taken about half-past two o'clock in the day, and was, in fact, a breakfast,—a breakfast taken at a two-franc-house, in the Rue Haute Vivienne; it was certainly a sufficient dinner: I certainly was not hungry for all the rest of the day. Nay, the wine was decently good, as almost all wine is in the morning, if one had the courage or the power to drink it. You see many honest English families marching into these two-franc eating-houses, at five o'clock, and fancy they dine in great luxury. Returning to England, however, they inform their friends that the meat in France is not good; that the fowls are very small, and black; the kidneys very tough; the partridges and fruit have no taste in them, and the soup is execrably thin. A dinner at Williams's, in the Old Bailey, is better than the best of these; and therefore had the English Cockney better remain at Williams's than judge the great nation so falsely.

The worst of these two-franc establishments is a horrid air of shabby elegance which distinguishes them. At some of them they will go the length of changing your knife and fork with every dish; they have grand chimney-glasses, and a fine lady at the counter, and fine arabesque paintings on the walls; they give you your soup in a battered dish of plated ware, which has served its best time, most likely, in a first-rate establishment, and



comes here to *étaler* its second-hand splendour amongst amateurs of a lower grade. I fancy the very meat that is served to you has undergone the same degradation, and that some of the mouldy cutlets that are offered to the two-franc epicures lay once plump and juicy in Véry's larder. Much better is the sanded floor and the iron fork! Homely neatness is the charm of poverty: elegance should belong to wealth alone. There is a very decent place where you dine for thirty-two sous in the Passage Choiseul. You get your soup in china bowls; they don't change your knife and fork, but they give you very fit portions of meat and potatoes, and mayhap a herring with mustard sauce, a dish of apple fritters, a dessert of stewed prunes, and a pint of drinkable wine, as I have proved only yesterday.

After two such banyan days, I allowed myself a little feasting; and as nobody persisted in asking me to dinner, I went off to the "Trois Frères" by myself, and dined in that excellent company.

I would recommend a man who is going to dine by himself here, to reflect well before he orders soup for dinner.

My notion is, that you eat as much after soup as without it, but you *don't eat with the same appetite*.

Especially if you are a healthy man, as I am—deuced hungry at five o'clock. My appetite runs away with me; and if I order soup (which is always enough for two), I invariably swallow the whole of it; and the greater portion of my *petit pain*, too, before my second dish arrives.

The best part of a pint of julienne, or purée à la Condé, is very well for a man who has only one dish besides to devour; but not for you and me, who like our fish and our *rôti* of game or meat as well.

Oysters you may eat. They do, for a fact, prepare one to go through the rest of a dinner properly. Lemon and cayenne pepper is the word, depend on it, and a glass of white wine braces you up for what is to follow.

French restaurateur dinners are intended, however, for two people, at least; still better for three; and require a good deal of thought before you can arrange them for one.

Here, for instance, is a recent *menu*:—

*Trois Frères Provençaux*

|                                       | f.    | c. |
|---------------------------------------|-------|----|
| Pain . . . . .                        | 0     | 25 |
| Beaune première . . . . .             | 3     | 0  |
| Purée à la Créci . . . . .            | 0     | 75 |
| Turbot aux capres . . . . .           | 1     | 75 |
| Quart poulet aux truffes . . . . .    | 2     | 25 |
| Champignons à la Provençale . . . . . | 1     | 25 |
| Gelée aux pommes . . . . .            | 1     | 25 |
| Cognac . . . . .                      | 0     | 30 |
|                                       | <hr/> |    |
|                                       | 10    | 80 |

A heavy bill for a single man; and a heavy dinner, too; for I have said before I have a great appetite, and when a thing is put before me I eat it. At Brussels I once ate fourteen dishes; and have seen a lady, with whom I was in love, at the table of a German grand-duke, eat seventeen dishes. This is a positive, though disgusting fact. Up to the first twelve dishes she had a very good chance of becoming Mrs. Titmarsh, but I have lost sight of her since.

Well, then, I say to you, if you have self-command enough to send away half your soup, order some; but you are a poor creature if you do after all. If you are a

man, and have *not* that self-command, don't have any. The Frenchmen cannot live without it, but I say to you that you are better than a Frenchman. I would lay even money that you who are reading this are more than five feet seven in height, and weigh eleven stone; while a Frenchman is five feet four, and does not weigh nine. The Frenchman has after his soup a dish of vegetables, where you have one of meat. You are a different and superior animal—a French-beating animal (the history of hundreds of years has shown you to be so); you must have, to keep up that superior weight and sinew, which is the secret of your superiority—as for public institutions, bah!—you must have, I say, simpler, stronger, more succulent food.

Eschew the soup, then, and have the fish up at once. It is the best to begin with fish, if you like it, as every epicure and honest man should, simply boiled or fried in the English fashion, and not tortured and bullied with oil, onions, wine, and herbs, as in Paris it is frequently done.

Turbot with lobster-sauce is too much; turbot à la Hollandaise vulgar; sliced potatoes swimming in melted butter are a mean concomitant for a noble, simple, liberal fish: turbot with capers is the thing. The brisk little capers relieve the dulness of the turbot; the melted butter is rich, bland, and calm—it *should be*, that is to say; not that vapid watery mixture that I see in London; not oiled butter, as the Hollanders have it, but melted, with plenty of thickening matter: I don't know how to do it, but I know it when it is good.

They melt butter well at the “Rocher de Cancale,” and at the “Frères.”

Well, this turbot was very good; not so well, of course,

as one gets it in London, and dried rather in the boiling; which can't be helped, unless you are a Lucullus or a Cambacérès of a man, and can afford to order one for yourself. This *grandeur d'âme* is very rare; my friend Tom Willows is almost the only man I know who possessed it. Yes, \*\*\* one of the wittiest men in London, I once knew to take the whole *intérieur* of a diligence (six places), because he was a little unwell. Ever since I have admired that man. He understands true economy; a mean extravagant man would have contented himself with a single place, and been unwell in consequence. How I am rambling from my subject, however! The fish was good, and I ate up every single scrap of it, sucking the bones and fins curiously. That is the deuce of an appetite, it *must* be satisfied; and if you were to put a roast donkey before me, with the promise of a haunch of venison afterwards, I believe I should eat the greater part of the long-eared animal.

A pint of *purée à la Créci*, a *pain de gruau*, a slice of turbot—a man should think about ordering his bill, for he has had enough dinner; but no, we are creatures of superstition and habit, and must have one regular course of meat. Here comes the *poulet à la Marengo*: I hope they've given me the wing.

No such thing. The *poulet à la Marengo aux truffes* is bad—too oily by far; the truffles are not of this year, as they should be, for there are cartloads in town: they are poor in flavour, and have only been cast into the dish a minute before it was brought to table, and what is the consequence? They do not flavour the meat in the least; some faint trufflesque savour you may get as you are crunching each individual root, but that is all, and that all not worth the having; for as nothing is finer than

a good truffle, in like manner nothing is meaner than a bad one. It is merely pompous, windy, and pretentious, like those scraps of philosophy with which a certain eminent novelist decks out his meat.

A mushroom, thought I, is better a thousand times than these tough flavourless roots. I finished every one of them, however, and the fine fat capon's thigh which they surrounded. It was a disappointment not to get a wing, to be sure. They *always* give me legs; but, after all, with a little good-humour and philosophy, a leg of a fine Mans capon may be found very acceptable. How plump and tender the rogue's thigh is! his very drum-stick is as fat as the calf of a London footman; and the sinews, which puzzle one so over the lean black hen-legs in London, are miraculously whisked away from the limb before me. Look at it now! Half-a-dozen cuts with the knife and yonder lies the bone—white, large, stark naked, without a morsel of flesh left upon it, solitary in the midst of a pool of melted butter.

How good the Burgundy smacks after it! I always drink Burgundy at this house, and that not of the best. It is my firm opinion that a third-rate Burgundy, and a third-rate claret—Beaune and Larose, for instance, are *better* than the best. The Bordeaux enlivens, the Burgundy invigorates; stronger drink only inflames; and where a bottle of good Beaune only causes a man to feel a certain manly warmth of benevolence—a glow something like that produced by sunshine and gentle exercise—a bottle of Chambertin will set all your frame in a fever, swell the extremities, and cause the pulses to throb. Chambertin should *never* be handed round more than twice; and I recollect to this moment the headache I had after drinking a bottle and a half of Romanée



gelée, for which this house is famous. Somebody else *paid* for the—(no other than you, O Gustavus! with whom I hope to have many a tall dinner on the same charges)—but 'twas in our hot youth, ere experience had taught us that moderation was happiness, and had shown us that it is absurd to be guzzling wine at fifteen francs a bottle.

By the way, I may here mention a story relating to some of Blackwood's men, who dined at this very house. Fancy the fellows trying claret, which they voted sour; then Burgundy, at which they made wry faces, and finished the evening with brandy and *lunel*! This is what men call eating a French dinner. Willows and I dined at the "Rocher," and an English family there feeding ordered—mutton chops and potatoes. Why not, in these cases, stay at home? Chops are better chops in England (the best chops in the world are to be had at the Reform Club) than in France. What could literary men mean by ordering *lunel*? I always rather liked the descriptions of eating in the "Noctes." They were gross in all cases, absurdly erroneous in many; but there was manliness about them, and strong evidence of a great, though misdirected and uneducated, genius for victuals.

Mushrooms, thought I, are better than those tasteless truffles, and so ordered a dish to try. You know what a *Provençale* sauce is, I have no doubt?—a rich savoury mixture of garlic and oil; which, with a little cayenne pepper and salt, impart a pleasant taste to the plump little mushrooms, that can't be described but may be thought of with pleasure.

The only point was, how will they agree with me to-morrow morning? for the fact is, I had eaten an im-



mense quantity of them, and began to be afraid! Suppose we go and have a glass of punch and a cigar! Oh, glorious garden of the Palais Royal! your trees are leafless now, but what matters? Your alleys are damp, but what of that? All the windows are blazing with light and merriment; at least two thousand happy people are pacing up and down the colonades; cheerful sounds of money chinking are heard as you pass the changers' shops; bustling shouts of "Garçon!" and "V'là, Monsieur!" come from the swinging doors of the restaurateurs. Look at that group of soldiers gaping at Véfour's window, where lie lobsters, pineapples, fat truffle-stuffed partridges, which make me almost hungry again. I wonder whether those three fellows with mustachios and a toothpick apiece have had a dinner, or only a toothpick. When the "Trois Frères" used to be on the first-floor, and had a door leading into the Rue de Valois, as well as one into the garden, I recollect seeing three men with toothpicks mount the stair from the street, descend the stair into the garden, and give themselves as great airs as if they had dined for a napoleon a head. The rogues are lucky if they have had a sixteen-sous dinner; and the next time I dine abroad, I am resolved to have one myself. I never understood why Gil Blas grew so mighty squeamish in the affair of the cat and the hare. Hare is best, but why should not cat be good?

Being on the subject of bad dinners, I may as well ease my mind of one that occurred to me some few days back. When walking in the Boulevard, I met my friend, Captain Hopkinson, of the half-pay, looking very hungry, and indeed going to dine. In most cases one respects the dictum of a half-pay officer regarding a dining-house. He knows as a general rule where the

fat of the land lies, and how to take his share of that fat in the most economical manner.

“I tell you what I do,” says Hopkinson; “I allow myself fifteen francs a week for dinner (I count upon being asked out twice a week), and so have a three-franc dinner at Richard’s, where for the extra francs, they give me an excellent bottle of wine, and make me comfortable.”

“Why shouldn’t they?” I thought. “Here is a man who has served his country, and no doubt knows a thing when he sees it.” We made a party of four, therefore, and went to the Captain’s place to dine.

We had a private room *au second*; a very damp and dirty private room, with a faint odour of stale punch, and dingy glasses round the walls.

We had a soup of *purée aux croûtons*; a very dingy dubious soup indeed, thickened, I fancy, with brown paper, and flavoured with the same.

At the end of the soup, Monsieur Landlord came upstairs very kindly, and gave us each a pinch of snuff out of a gold snuff-box.

We had four portions of *anguille à la Tartare*, very good and fresh (it is best in these places to eat fresh-water fish). Each portion was half the length of a man’s finger. Dish one was despatched in no time, and we began drinking the famous wine that our guide recommended. I have cut him ever since. It was four-sous wine,—weak, vapid, watery stuff, of the most unsatisfactory nature.

We had four portions of *gigot aux haricots*—four flaps of bleeding tough meat, cut unnaturally (that is, with the grain: the French gash the meat in parallel lines with the bone). We ate these up as we might, and

the landlord was so good as to come up again and favour us with a pinch from his gold box.

With wonderful unanimity, as we were told the place was famous for civet de lièvre, we ordered civet de lièvre for four.

It came up, but we couldn't—really we couldn't. We were obliged to have extra dishes, and pay extra. Gustavus had a mayonnaise of crayfish, and half a fowl; I fell to work upon my cheese, as usual, and availed myself of the discretionary bread. We went away disgusted, wretched, unhappy. We had had for our three francs bad bread, bad meat, bad wine. And there stood the landlord at the door (and he hanged to him!) grinning and offering his box.

We don't speak to Hopkinson any more now when we meet him. How can you trust or be friendly with a man who deceives you in this miserable way?

What is the moral to be drawn from this dinner? It is evident. Avoid pretence; mistrust shabby elegance; cut your coat according to your cloth; if you have but a few shillings in your pocket, aim only at those humble and honest meats which your small store will purchase. At the Café Foy, for the same money, I might have had

|   | f.    | s. |
|---|-------|----|
| A delicious entrecôte and potatoes . . . .  | 1     | 5  |
| A pint of excellent wine . . . . .          | 0     | 10 |
| A little bread (meaning a great deal) . . . | 0     | 5  |
| A dish of stewed kidneys . . . . .          | 1     | 0  |
|   | <hr/> |    |
| Or at Paolo's:                              | 3     | 0  |
| A bread (as before) . . . . .               | 0     | 5  |
| A heap of macaroni, or raviuoli . . . . .   | 0     | 15 |
| A Milanese cutlet . . . . .                 | 1     | 0  |
| A pint of wine . . . . .                    | 0     | 10 |

And ten sous for any other luxury your imagination could suggest. The raviuoli and the cutlets are admirably dressed at Paolo's. Does any healthy man need more?

These dinners, I am perfectly aware, are by no means splendid; and I might, with the most perfect ease, write you out a dozen bills of fare, each more splendid and piquant than the other, in which all the luxuries of the season should figure. But the remarks here set down are the result of experience, not fancy, and intended only for persons in the middling classes of life. Very few men can afford to pay more than five francs daily for dinner. Let us calmly, then, consider what enjoyment may be had for those five francs; how, by economy on one day, we may venture upon luxury the next; how, by a little forethought and care, we may be happy on all days. Who knew and studied this cheap philosophy of life better than old Horace before quoted? Sometimes (when in luck) he chirruped over cups that were fit for an archbishop's supper; sometimes he philosophised over his own *ordinaire* at his own farm. How affecting is the last ode of the first book:—

*To his Serving-boy.*

Persicos odi,  
Puer, apparatus;  
Displicent nexæ  
Philyræ coronæ:  
Mitte sectari  
Rosa quo locorum  
Sera moretur.

*Ad Ministræm.*

Dear Lucy, you know what my wish is,—  
I hate all your Frenchified fuss;  
Your silly entrées and made dishes  
Were never intended for us.  
No footman in lace and in ruffles  
Need dangle behind my arm-chair;  
And never mind seeking for truffles,  
Although they be ever so rare.

|                    |   |
|--------------------|---|
| Simplici myrto     | But a plain leg of mutton, my Lucy,     |
| Nihil allabores    | I pr'ythee get ready at three:          |
| Sedulus curæ:      | Have it smoking, and tender, and juicy, |
| Neque te ministrum | And what better meat can there be?      |
| Dedecet myrtus,    | And when it has feasted the master,     |
| Neque me sub arctâ | 'Twill amply suffice for the maid;      |
| Vite bibentem.     | Meanwhile I will smoke my canaster,     |
|                    | And tipple my ale in the shade.         |

Not that this is the truth entirely and for ever. Horatius Flaccus was too wise to dislike a good thing; but it is possible that the Persian apparatus was on that day beyond his means, and so he contented himself with humble fare.

A gentleman, by-the-by, has just come to Paris to whom I am very kind; and who will, in all human probability, between this and next month, ask me to a dinner at the "Rocher de Cancale." If so, something may occur worth writing about; or if you are anxious to hear more on the subject, send me over a sum to my address, to be laid out for you exclusively in eating. I give you my honour I will do you justice, and account for every farthing of it.

One of the most absurd customs at present in use is that of giving your friend—when some piece of good luck happens to him, such as an appointment as Chief Judge of Owhyhee, or King's advocate to Timbuctoo—of giving your friend, because, forsooth, he may have been suddenly elevated from 200*l.* a year to 2,000*l.*, an enormous dinner of congratulation.

Last year, for instance, when our friend, Fred Jowling, got his place of Commissioner at Quashumaboo, it was considered absolutely necessary to give the man a

dinner, and some score of us had to pay about fifty shillings apiece for the purpose. I had, so help me Moses! but three guineas in the world at that period; and out of this sum the *bienséances* compelled me to sacrifice five-sixths, to feast myself in company of a man gorged with wealth, rattling sovereigns in his pocket as if they had been so much dross, and capable of treating us all without missing the sum he might expend on us.

Jow himself allowed, as I represented the case to him, that the arrangement *was* very hard; but represented, fairly enough, that this was one of the sacrifices that a man of the world, from time to time, is called to make. "You, my dear Titmarsh," said he, "know very well that I don't care for these grand entertainments" (the rogue, he is a five-bottle man, and just the most finished *gourmet* of my acquaintance!); "you know that I am perfectly convinced of your friendship for me, though you join in the dinner or not, but—it would look rather queer if you backed out,—*it would look rather queer.*" Jow said this in such an emphatic way, that I saw I must lay down my money; and accordingly Mr. Lovegrove of Blackwall, for a certain quantity of iced punch, champagne, cider-cup, fish, flesh, and fowl, received the last of my sovereigns.

At the beginning of the year Bolter got a place too—Judge Advocate in the Topinambo Islands, of 3,000*l.* a year, which, he said, was a poor remuneration in consideration of *the practice* which he gave up in town. He may have practised on his laundress, but for anything else I believe the man never had a client in his life.

However, on his way to Topinambo—by Marseilles, Egypt, the Desert, the Persian Gulf, and so on—Bolter



arrived in Paris; and I saw from his appearance, and his manner of shaking hands with me, and the peculiar way in which he talked about the “*Rocher de Cancale*,” that he expected we were to give him a dinner, as we had to Jowling.

There were four friends of Bolter’s in the capital besides myself, and among us the dinner question was mooted: we agreed that it should be a simple dinner of ten francs a head, and this was the bill of fare:—

1. Oysters (common), nice.
2. Oysters, green of Marennes (very good).
3. Potage, purée de gibier (very fair).

As we were English, they instantly then served us,—

4. Sole en matelotte Normande (comme ça).
5. Turbot à la crème au gratin (excellent).
6. Jardinière cutlets (particularly seedy).
7. Poulet à la Marengo (very fair, but why the deuce is one always to be pestered by it?)
8. } (Entrées of some kind, but a blank in my memory.)
9. }
10. A rôti of chevreuil.
11. Ditto of ortolans (very hot, crisp, and nice).
12. Ditto of partridges (quite good and plump).
13. Pointes d’asperges.
14. Champignons à la Provençale (the most delicious mushrooms I ever tasted).
15. Pineapple jelly.
16. Blanc, or red mange.
17. Pancakes. Let everybody who goes to the “*Rocher*” order these pancakes; they are arranged with jelly inside, rolled up between various couches of vermicelli, flavoured with a *lectle*

wine; and, by everything sacred, the most delightful meat possible.

18. Timbale of macaroni.

The jellies and sucreries should have been mentioned in the dessert, and there were numberless plates of trifles, which made the table look very pretty, but need not be mentioned here.

The dinner was not a fine one, as you see. No rarities, no truffles even, no mets de primeur, though there were peas and asparagus in the market at a pretty fair price. But with rarities no man has any business except he have a colossal fortune. Hothouse strawberries, asparagus, &c., are, as far as my experience goes, most *fade*, mean, and tasteless meats. Much better to have a simple dinner of twenty dishes, and content therewith, than to look for impossible splendours and Apician morsels.

In respect of wine. Let those who go to the “Rocher” take my advice and order Madeira. They have here some pale old East India very good. How they got it is a secret, for the Parisians do not know good Madeira when they see it. Some very fair strong young wine may be had at the Hôtel des Américains, in the Rue Saint Honoré; as, indeed, all West India produce—pine-apple rum, for instance. I may say, with confidence, that I never knew what rum was until I tasted this at Paris.

But to the “Rocher.” The Maderia was the best wine served; though some Burgundy, handed round in the course of dinner, and a bottle of Montrachet, similarly poured out to us, were very fair. The champagne was decidedly not good—poor, inflated, thin stuff. They say the drink we swallow in England is not genuine wine, but brandy-loaded and otherwise doctored for the

English market; but, ah, what superior wine! *Au reste*, the French will not generally pay the money for the wine; and it therefore is carried from an ungrateful country to more generous climes, where it is better appreciated. We had claret and speeches after dinner; and very possibly some of the persons present made free with a jug of hot water, a few lumps of sugar, and the horrid addition of a glass of cognac. There can be no worse practice than this. After a dinner of eighteen dishes, in which you have drunk at least thirty-six glasses of wine—when the stomach is full, the brain heavy, the hands and feet inflamed—when the claret begins to pall—you, forsooth, must gorge yourself with brandy and water, and puff filthy cigars. For shame! Who ever does it? Does a gentleman drink brandy and water? Does a man who mixes in the society of the lovelier half of humanity befoul himself by tobacco-smoke? Fie, fie! avoid the practice. I indulge in it always myself; but that is no reason why you, a young man entering into the world, should degrade yourself in any such way. No, no, my dear lad, never refuse an evening party, and avoid tobacco as you would the upas plant.

By the way, not having my purse about me when the above dinner was given, I was constrained to borrow from Bolter, whom I knew more intimately than the rest; and nothing grieved me more than to find, on calling at his hotel four days afterwards, that he had set off by the mail post for Marseilles. Friend of my youth, dear dear Bolter! if haply this trifling page should come before thine eyes, weary of perusing the sacred rolls of Themis in thy far-off island in the Indian Sea, thou wilt recall our little dinner in the little room of the Cancalian Coffee-house, and think for a while of thy friend!

Let us now mention one or two places that the Briton, on his arrival here, should frequent or avoid. As a quiet dear house, where there are some of the best rooms in Paris—always the best meat, fowls, vegetables, &c.—we may specially recommend Monsieur Voisin's café, opposite the Church of the Assumption. A very decent and lively house of restauration is that at the corner of the Rue du Faubourg Montmartre, on the Boulevard. I never yet had a good dinner at Véfour's; *something* is always *manqué* at the place. The grand Vatel is worthy of note, as cheap, pretty, and quiet. All the English houses gentlemen may frequent who are so inclined; but though the writer of this has many times dined for sixteen sous at Catcomb's, cheek by jowl with a French chasseur or a labourer, he has, he confesses, an antipathy to enter into the confidence of a footman or groom of his own country.

A gentleman who purchases pictures in this town was lately waited upon by a lady, who said she had in her possession one of the greatest rarities in the world,—a picture admirable, too, as a work of art,—no less than an original portrait of Shakspeare, by his comrade, the famous John Davis. The gentleman rushed off immediately to behold the wonder, and saw a head, rudely but vigorously painted on panel, about twice the size of life, with a couple of hooks drawn through the top part of the board, under which was written—

THE WILLIAM SHAKSPEARE,  
BY JOHN DAVIS

“Voyez vous, Monsieur,” said the lady; “il n’y a plus de doute. Le portrait de Shakspeare, du célèbre Davis, et signé même de lui!”

I remember it used to hang up in a silent little street in the Latin quarter, near an old convent, before a quaint old quiet tavern that I loved. It was pleasant to see the old name written up in a strange land, and the well-known friendly face greeting one. There was a quiet little garden at the back of the tavern, and famous good roast beef, clean rooms, and English beer. Where are you now, John Davis? Could not the image of thy august patron preserve thy house from ruin, or rally the faithful around it? Are you unfortunate, Davis? Are you a bankrupt? Let us hope not. I swear to thee, that when, one sunny afternoon, I saw the ensign of thy tavern, I loved thee for thy choice, and doused my cap on entering the porch, and looked around, and thought all friends were here.

In the queer old pleasant novel of the "Spiritual Quixote" honest Tugwell, the Sancho of the story, relates a Warwickshire legend, which at the time Graves wrote was not much more than a hundred years old; and by which it appears that the owner of New Place was a famous jesting gentleman, and used to sit at his gate of summer evenings, cutting the queerest merriest jokes with all the passers-by. I have heard from a Warwickshire clergyman that the legend still exists in the country; and Ward's "Diary" says that Master Shakspeare died of a surfeit, brought on by carousing with a literary friend who had come to visit him from London. And wherefore not? Better to die of good wine and good company than of slow disease and doctors' doses. Some geniuses live on sour misanthropy, and some on meek milk and water. Let us not deal too hardly with those that are of a jovial sort, and indulge in the decent practice of the cup and the platter.



A word or two, by way of conclusion, may be said about the numerous pleasant villages in the neighbourhood of Paris, or rather of the eating and drinking to be found in the taverns of those suburban spots. At Versailles, Monsieur Duboux, at the Hôtel des Réservoirs, has a good cook and cellars, and will gratify you with a heavier bill than is paid at Véry's and the "Rocher." On the beautiful terrace of Saint Germain, looking over miles of river and vineyard, of fair villages basking in the meadows, and great tall trees stretching wide round about, you may sit in the open air of summer evenings, and see the white spires of Saint Denis rising in the distance, and the grey arches of Marly to the right, and before you the city of Paris with innumerable domes and towers.

Watching these objects, and the setting sun gorgeously illumining the heavens and them, you may have an excellent dinner served to you by the *chef* of Messire Gallois, who at present owns the pavilion where Louis XIV. was born. The *maître d'hôtel* is from the "Rocher," and told us that he came out to Saint Germain for the sake of the air. The only drawback to the entertainment is, that the charges are as atrociously high in price as the dishes provided are small in quantity; and dining at this pavilion on the 15th of April, at a period when a *botte* of asparagus at Paris cost only three francs, the writer of this and a chosen associate had to pay seven francs for about the third part of a *botte* of asparagus served up to them by Messire Gallois.

Facts like these ought not to go unnoticed. Therefore let the readers of *Fraser's Magazine* who propose a visit to Paris, take warning by the unhappy fate of the person now addressing them, and avoid the place



or not, as they think fit. A bad dinner does no harm to any human soul, and the philosopher partakes of such with easy resignation; but a bad and dear dinner is enough to raise the anger of any man, however naturally sweet-tempered, and he is bound to warn his acquaintance of it.

With one parting syllable in praise of the “Marronniers” at Bercy, where you get capital eels, fried gudgeons fresh from the Seine, and excellent wine of the ordinary kind, this discourse is here closed. “En telle ou meilleure pensée, Beueurs très illustres (car à vous non à aultres sont dédiés ces escriptz), reconfortez vostre malheur, et beuez fraiz si faire se peult.”

(*Fraser's Magazine*, June 1841.)

## MEN AND COATS

**T**HERE is some peculiar influence, which no doubt the reader has remarked in his own case, for it has been sung by ten thousand poets or versifying persons, whose ideas you adopt, if perchance, as is barely possible, you have none of your own—there is, I say, a certain balmy influence in the spring-time, which brings a rush of fresh dancing blood into the veins of all nature, and causes it to wear a peculiarly festive and sporting look. Look at the old Sun,—how pale he was all the winter through! Some days he was so cold and wretched he would not come out at all,—he would not leave his bed till eight o'clock, and retired to rest, the old sluggard! at four; but lo! comes May, and he is up at five,—he feels, like the rest of us, the delicious vernal influence; he is always walking abroad in the fresh air, and his jolly face lights up anew! Remark the trees; they have dragged through the shivering winter-time without so much as a rag to cover them, but about May they feel obligated to follow the mode, and come out in a new suit of green. The meadows, in like manner, appear invested with a variety of pretty spring fashions, not only covering their backs with a brand-new glossy suit, but sporting a world of little coquettish ornamental gimcracks that are suited to the season. This one covers his robe with the most delicate twinkling white daisies; that tricks himself out with numberless golden cowslips, or decorates his bosom

with a bunch of dusky violets. Birds sing and make love; bees wake and make honey; horses and men leave off their shaggy winter clothing and turn out in fresh coats. The only animal that does not feel the power of spring is that selfish, silent, and cold-blooded beast, the oyster, who shuts himself up for the best months of the year, and with whom the climate disagrees.

Some people have wondered how it is that what is called "the season" in London should not begin until spring. What an absurd subject for wondering at! How *could* the London season begin at any other time? How could the great, black, bilious, overgrown city, stifled by gas, and fogs, and politics, ever hope to have a season at all, unless nature with a violent effort came to its aid about Easter-time, and infused into it a little spring blood? The town of London feels then the influences of the spring, and salutes it after its fashion. The parks are green for about a couple of months. Lady Smigsmag, and other leaders of the *ton*, give their series of grand parties; Gunter and Grange come forward with iced-creams and champagnes; ducks and green-peas burst out; the river Thames blossoms with whitebait; and Alderman Birch announces the arrival of fresh lively turtle. If there are no birds to sing and make love, as in country places, at least there are coveys of opera-girls that frisk and hop about airily, and Rubini and Lablache to act as a couple of nightingales. "A lady of fashion remarked," says Dyson in the *Morning Post*, "that for all persons pretending to hold a position in genteel society,"—I forget the exact words, but the sense of them remains indelibly engraven upon my mind,—"for any one pretending to take a place in genteel society two things are *indispensable*. And what are these?—a BOU-

QUET AND AN EMBROIDERED POCKET-HANDKERCHIEF.” This is a self-evident truth. Dyson does not furnish the bouquets—he is not a market-gardener—he is not the goddess Flora; but, a town-man, he knows what the season requires, and furnishes his contribution to it. The lilies of the field are not more white and graceful than his embroidered nose ornaments, and with a little *eau des cent milles fleurs*, not more fragrant. Dyson knows that pocket-handkerchiefs are necessary, and has “an express from Longchamps” to bring them over.

Whether they are picked from ladies’ pockets by Dyson’s couriers, who then hurry breathless across the Channel with them, no one need ask. But the gist of Dyson’s advertisement, and of all the preceding remarks, is this great truth, which need not be carried out further by any illustrations from geography or natural history,—that in the spring-time all nature renews itself. There is not a country newspaper published in England that does not proclaim the same fact. Madame Hoggin informs the nobility and gentry of Penzance that her new and gigantic stock of Parisian fashions has just arrived from London. •Mademoiselle M’Whirter begs to announce to the *haut-ton* in the environs of John-o’-Groat’s that she has this instant returned from Paris, with her dazzling and beautiful collection of spring fashions.

In common with the birds, the trees, the meadows,—in common with the Sun, with Dyson, with all nature, in fact—I yielded to the irresistible spring impulse—*homo sum, nihil humani a me alienum*, &c.—I acknowledged the influence of the season, and ordered a new coat, waistcoat, and tr——in short, a new suit. Now, having worn it for a few days, and studied the effect which it has upon the wearer, I thought that perhaps an essay upon new

clothes and their influence might be attended with some profit both to the public and the writer.

One thing is certain. A man does not have a new suit of clothes every day; and another general proposition may be advanced, that a man in sporting a coat for the first time is either

agreeably affected, or  
disagreeably affected, or  
not affected at all,—

which latter case I don't believe. There is no man, however accustomed to new clothes, but must feel some sentiment of pride in assuming them,—no philosopher, however calm, but must remark the change of raiment. Men consent to wear old clothes for ever,—nay, feel a pang at parting with them for new; but the first appearance of a new garment is always attended with exultation.

Even the feeling of shyness, which makes a man ashamed of his splendour, is a proof of his high sense of it. What causes an individual to sneak about in corners and shady places, to avoid going out in new clothes of a Sunday, lest he be mistaken for a snob? Sometimes even to go the length of ordering his servant to powder his new coat with sand, or to wear it for a couple of days, and remove the gloss thereof? Are not these manœuvres proofs of the effects of new coats upon mankind in general?

As this notice will occupy at least ten pages (for a reason that may be afterwards mentioned), I intend, like the great philosophers who have always sacrificed themselves for the public good—imbibing diseases, poisons, and medicines, submitting to operations, inhaling asphyxiations, &c., in order that they might note in them-

selves the particular phenomena of the case,—in like manner, I say, I intend to write this essay in five several coats, viz.:—

1. My old single-breasted black frock-coat, with patches at the elbows, made to go into mourning for William IV.

2. My double-breasted green ditto, made last year but one, and still very good, but rather queer about the lining, and snowy in the seams.

3. My grand black dress-coat, made by Messrs. Sparding and Spohrer, of Conduit Street, in 1836. A little scouring and renovating having given it a stylish look even now; and it was always a splendid cut.

4. My worsted-net jacket that my uncle Harry gave me on his departure for Italy. This jacket is wadded inside with a wool like that one makes Welsh wigs of; and, though not handsome, amazing comfortable, with pockets all over.

#### 5. MY NEW FROCK-COAT.

Now, will the reader be able to perceive any difference in the style of writing of each chapter? I fancy I see it myself clearly; and am convinced that the new frock-coat chapter will be infinitely more genteel, spruce, and glossy than the woollen-jacket chapter; which, again, shall be more comfortable than the poor, seedy, patched William-the-Fourth's black-frock chapter. The double-breasted green one will be dashing, manly, free-and-easy; and, though not fashionable, yet with a well-bred look. The grand black-dress chapter will be solemn and grave, devilish tight about the waist, abounding in bows and shrugs, and small talk; it will have a great odour of bohea and pound-cake; perhaps there will be a faint whiff of negus; and the tails will whisk up in a quadrille



at the end, or sink down, mayhap, on a supper-table bench before a quantity of trifles, lobster-salads, and champagnes; and near a lovely blushing white satin skirt, which is continually crying out, "O you ojou's creature!" or, "O you naughty satirical man, you!" "And do you really believe Miss Moffat dyes her hair?" "And have you read that sweet thing in the 'Keepsake' by Lord Diddle?" "Well, only one *leetle* leetle drop, for mamma will scold;" and "O you horrid Mr. Titmarsh, you have filled my glass, I declare!" Dear white satin skirt, what pretty shoulders and eyes you have! what a nice white neck, and bluish-mottled, round, innocent arms! how fresh you are and candid! and ah, my dear, what a fool you are!

\*                      \*                      \*                      \*

I don't have so many coats nowadays as in the days of hot youth, when the figure was more elegant, and credit, mayhap, more plenty; and, perhaps, this accounts for the feeling of unusual exultation that comes over me as I assume this one. Look at the skirts how they are shining in the sun, with a delicate gloss upon them,—that evanescent gloss that passes away with the first freshness of the coat, as the bloom does from the peach. A friend meets you,—he salutes you cordially, but looks puzzled for a moment at the change in your appearance. "I have it!" says Jones. "Hobson, my boy, I congratulate you,—a new coat, and very neat cut,—puce-coloured frock, brown silk lining, brass buttons, and velvet collar,—quite novel, and quiet and genteel at the same time." You say, "Pooh, Jones! do you think so, though?" and at the same time turn round just to give him a view of the back, in which there is not a single wrinkle. You find suddenly that you must buy a new stock; that your

old Berlin gloves will never do; and that a pair of three-and-sixpenny kids are absolutely necessary. You find your boots are cruelly thick, and fancy that the attention of the world is accurately divided between the new frock-coat and the patch on your great toe. It is very odd that that patch did not annoy you yesterday in the least degree,—that you looked with a good-natured grin at the old sausage-fingered Berlin gloves, bulging out at the end and concaved like spoons. But there *is* a change in the man, without any doubt. Notice Sir M—— O'D——: those who know that celebrated military man by sight are aware of one peculiarity in his appearance—his hat is never brushed. I met him one day with the beaver brushed quite primly; and looking hard at the baronet to ascertain the cause of this phenomenon, saw that he had a new coat. Even his great spirit was obliged to yield to the power of the coat,—he made a genteel effort,—he awoke up from his habitual Diogenic carelessness; and I have no doubt, had Alexander, before he visited the cynic, ordered someone to fling a new robe into his barrel, but that he would have found the fellow prating and boasting with all the airs of a man of fashion, and talking of tilburies, opera-girls, and the last ball at Devonshire House, as if the brute had been used all his life to no other company. Fie upon the swaggering vulgar bully! I have always wondered how the Prince of Macedon, a gentleman by birth, with an excellent tutor to educate him, could have been imposed upon by the grovelling, obscene, envious tub-man, and could have uttered the speech we know of. It was a humbug, depend upon it, attributed to his Majesty by some maladroit *bon-mot* maker of the Court, and passed subsequently for genuine Alexandrine.

It is hardly necessary for the moralist earnestly to point out to persons moving in a modest station of life the necessity of not having coats of too fashionable and rakish a cut. Coats have been, and will be in the course of this disquisition, frequently compared to the flowers of the field; like them they bloom for a season, like them they grow seedy and they fade.

Can you afford always to renew your coat when this fatal hour arrives? Is your coat like the French monarchy, and does it never die? Have, then, clothes of the newest fashion, and pass on to the next article in the Magazine,—unless, always, you prefer the style of this one.

But while a shabby coat, worn in a manly way, is a bearable, nay, sometimes a pleasing object, reminding one of “a good man struggling with the storms of fate,” whom Mr. Joseph Addison has represented in his tragedy of “Cato,”—while a man of a certain character may look august and gentlemanlike in a coat of a certain cut,—it is quite impossible for a person who sports an ultra-fashionable costume to wear it with decency beyond a half-year say. *My* coats always last me two years, and any man who knows me knows how *I* look; but I defy Count d’Orsay thus publicly to wear a suit for seven hundred and thirty days consecutively, and look respectable at the end of that time. In like manner I would defy, without any disrespect, the Marchioness of X——, or her Grace the Duchess of Z——, to sport a white satin gown constantly for six months and look decent. There is *propriety* in dress. Ah, my poor Noll Goldsmith, in your famous plum-coloured velvet! I can see thee strutting down Fleet Street, and stout old Sam rolling behind as Maister Boswell pours some Caledonian jokes into his

ear, and grins at the poor vain poet. In what a pretty condition will Goldy's puce-coloured velvet be about two months hence, when it is covered with dust and grease, and he comes in his slatternly finery to borrow a guinea of his friend.

A friend of the writer's once made him a present of two very handsome gold pins; and what did the author of this notice do? Why, with his usual sagacity, he instantly sold the pins for five-and-twenty shillings, the cost of the gold, knowing full well that he could not afford to live up to such fancy articles. If you sport handsome gold pins, you must have everything about you to match. Nor do I in the least agree with my friend Bosk, who has a large amethyst brooch, and fancies that, because he sticks it in his shirt, his atrocious shabby stock and surtout may pass muster. No, no! let us be all peacock, if you please; but one peacock's feather in your tail is a very absurd ornament, and of course all moderate men will avoid it. I remember, when I travelled with Captain Cook in the South Sea Islands, to have seen Quashamaboo with nothing on him but a remarkably fine cocked-hat, his queen sported a red coat, and one of the princesses went frisking about in a pair of leather breeches, much to our astonishment.

This costume was not much more absurd than poor Goldsmith's, who might be very likely seen drawing forth from the gold-embroidered pocket of his plum-coloured velvet a pat of butter wrapped in a cabbage-leaf, a pair of farthing rushlights, an onion or two, and a bit of bacon.

I recollect meeting a great, clever, ruffianly boor of a man, who had made acquaintance with a certain set of very questionable aristocracy, and gave himself the air

of a man of fashion. He had a coat made of the very pattern of Lord Toggery's—a green frock, a green velvet collar, a green lining: a plate of spring cabbage is not of a brisker, brighter hue. This man, who had been a shopkeeper's apprentice originally, now declared that every man who was a gentleman wore white kid gloves, and for a certain period sported a fresh pair every day.

One hot, clear, sunshiny July day, walking down the Haymarket at two o'clock, I heard a great yelling and shouting of blackguard boys, and saw that they were hunting some object in their front.

The object approached us,—it was a green object,—a green coat, collar, and lining, and a pair of pseudo-white kid gloves. The gloves were dabbled with mud and blood, the man was bleeding at the nose, and slaver-ing at the mouth, and yelling some unintelligible verses of a song, and swaying to and fro across the sunshiny street, with the blackguard boys in chase.

I turned round the corner of Vigo Lane with the velocity of a cannon-ball, and sprang panting into a baker's shop. It was Mr. Bludyer, our London Diogenes. Have a care, ye gay dashing Alexanders! how ye influence such men by too much praise, or debauch them by too much intimacy. How much of that man's extravagance, and absurd aristocratic airs, and subsequent *roueries*, and cutting of old acquaintance, is to be attributed to his imitation of Lord Toggery's coat!

Actors of the lower sort affect very much braiding and fur collars to their frock-coats; and a very curious and instructive sight it is to behold these personages with pale lean faces, and hats cocked on one side, in a sort of pseudo-military trim. One sees many such sauntering under Drury Lane Colonnade, or about Bow Street,



with sickly smiles on their faces. Poor fellows, poor fellows! how much of their character is embroidered in that seedy braiding of their coats! Near five o'clock, in the neighbourhood of Rupert Street and the Haymarket, you may still occasionally see the old, shabby, manly, gentlemanly, half-pay frock: but the braid is now growing scarce in London; and your military man, with reason perhaps, dresses more like a civilian; and understanding life better, and the means of making his half-crown go as far as five shillings in former days, has usually a club to dine at, and leaves Rupert Street eating-houses to persons of a different grade,—to some of those dubious dandies whom one sees swaggering in Regent Street in the afternoon, or to those gay spruce gentlemen whom you encounter in St. Paul's Churchyard at ten minutes after five, on their way westward from the City. Look at the same hour at the Temple, and issuing thence and from Essex Street, you behold many scores of neat barristers, who are walking to the joint and half a pint of Marsala at the Oxford and Cambridge Club. They are generally tall, slim, proper, well-dressed men, but their coats are too prim and professionally cut. Indeed, I have generally remarked that their clerks, who leave chambers about the same time, have a far more rakish and fashionable air; and if, my dear madam, you will condescend to take a beefsteak at the "Cock," or at some of the houses around Covent Garden, you will at once allow that this statement is perfectly correct.

I have always had rather a contempt for a man who, on arriving at home, deliberately takes his best coat from his back and adopts an old and shabby one. It is a mean precaution. Unless very low in the world indeed, one should be above a proceeding so petty. Once I knew a



French lady very smartly dressed in a black velvet pelisse, a person whom I admired very much,—and indeed for the matter of that she was very fond of me, but that is neither here nor there,—I say I knew a French lady of some repute who used to wear a velvet pelisse, and how do you think the back of it was arranged?

Why, pelisses are worn, as you know, very full behind; and Madame de Tournuronval had actually a strip of black satin let into the hinder part of her dress, over which the velvet used to close with a spring when she walked or stood, so that the satin was invisible. But when she sat on a chair, especially one of the cane-bottomed species, Euphemia gave a loose to her spring, the velvet divided on each side, and she sat down on the satin.

Was it an authorised stratagem of millinery? Is a woman under any circumstances permitted to indulge in such a manœuvre? I say, No. A woman with such a gown is of a mean deceitful character. Of a woman who has a black satin patch behind her velvet gown, it is right that one should speak ill behind the back; and when I saw Euphemia Tournuronval spread out her wings (*non usitatae pennæ*, but what else to call them?)—spread out her skirts and ensure them from injury by means of this dastardly *ruse*, I quitted the room in disgust, and never was intimate with her as before. A widow I know she was; I am certain she looked sweet upon me; and she said she had a fortune, but I don't believe it. Away with parsimonious ostentation! That woman, had I married her, would either have turned out a swindler, or we should have had *bouilli* five times a week for dinner,—*bouilli* off silver, and hungry lacqueys in lace looking on at the windy meal!

The old coat plan is not so base as the above female

arrangement, but say what you will, it is not high-minded and honourable to go out in a good coat, to flaunt the streets in it with an easy *dégagé* air, as if you always wore such, and returning home assume another under pretext of dressing for dinner. There is no harm in putting on your old coat of a morning, or in wearing one always. Common reason points out the former precaution, which is at once modest and manly. If your coat pinches you, there is no harm in changing it; if you are going out to dinner, there is no harm in changing it for a better. But I say the plan of habitual changing is a base one, and only fit for a man at last extremities; or for a clerk in the City, who hangs up his best garment on a peg, both at the office and at home; or for a man who smokes, and has to keep his coat for tea-parties,—a paltry precaution, however, this. If you like smoking, why shouldn't you? If you *do* smell a little of tobacco, where's the harm? The smell is not pleasant, but it does not kill anybody. If the lady of the house does not like it, she is quite at liberty not to invite you again. *Et puis?* Bah! Of what age are you and I? Have we lived? Have we seen men and cities? Have we their manners noted, and understood their idiosyncrasy? Without a doubt! And what is the truth at which we have arrived? This,—that a pipe of tobacco is many an hour in the day, and many a week in the month, a thousand times better and more agreeable society than the best Miss, the loveliest Mrs., the most beautiful Baroness, Countess, or what not. Go to tea-parties, those who will; talk fiddle-faddle, such as like; many men there are who do so, and are a little partial to music, and know how to twist the leaf of the song that Miss Jemima is singing exactly at the right moment. Very good. These are

the enjoyments of dress-coats; but *men*,—are they to be put off with such fare for ever? No! One goes out to dinner, because one likes eating and drinking; because the very act of eating and drinking opens the heart, and causes the tongue to wag. But evening parties! Oh, milk and water, bread and butter! No, no, the age is wiser! The manly youth frequents his club for common society, has a small circle of amiable ladies for friendly intercourse, his book and his pipe always.

Do not be angry, ladies, that one of your most ardent and sincere admirers should seem to speak disparagingly of your merits, or recommend his fellows to shun the society in which you ordinarily assemble. No, miss, I am the man who respects you truly,—the man who respects and loves you when you are most lovely and respectable,—in your families, my dears. A wife, a mother, a daughter,—has God made anything more beautiful? A friend,—can one find a truer, kinder, a more generous and enthusiastic one, than a woman often will be? All that has to do with your hearts is beautiful, and in everything with which they meddle, a man must be a brute not to love and honour you.

But Miss Rudge in blue crape, squeaking romances at a harp, or Miss Tobin dancing in a quadrille, or Miss Blogg twisting round the room in the arms of a lumbering Lifeguardsman;—what are these?—so many vanities. With the operations here described the heart has nothing to do. Has the intellect? O ye gods! think of Miss Rudge's intellect while singing,—

Away, away to the mountain's brow,  
Where the trees are gently waving;  
Away, away to the fountain's flow,  
Where the streams are softly la-a-ving!

These are the words of a real song that I have heard many times, and rapturously applauded too. Such a song, such a poem,—such a songster!

No, madam, if I want to hear a song sung, I will pay eight-and-sixpence and listen to Tamburini and Persiani. I will not pay, gloves, three-and-six; cab, there and back, four shillings; silk stockings every now and then, say a shilling a time: I will not pay to hear Miss Rudge screech such disgusting twaddle as the above. If I want to see dancing, there is Taglioni for my money; or across the water, Mrs. Serle and her forty pupils; or at Covent Garden, Madame Vedy, beautiful as a houri, dark-eyed and agile as a gazelle. I can see all these in comfort, and they dance a great deal better than Miss Blogg and Captain Haggerty, the great red-whiskered monster who always wears nankeens because he thinks his legs are fine. If I want conversation, what has Miss Flock to say to me, forsooth, between the figures of a cursed quadrille that we are all gravely dancing? By heavens, what an agony it is! Look at the he-dancers, they seem oppressed with dreadful care. Look at the cavalier seul! if the operation lasted long the man's hair would turn white,—he would go mad! And is it for this that men and women assemble in multitudes, for this sorry pastime?

No! dance as you will, Miss Smith, and swim through the quadrille like a swan, or flutter through the gallop like a sylphide, and have the most elegant fresh toilettes, the most brilliantly polished white shoulders, the blandest eyes, the reddest, simperingest mouth, the whitest neck, the—in fact, I say, be as charming as you will, *that* is not the place in which, if you are worth anything, you are most charming. You are beautiful; you are

very much *décolletée*; your eyes are always glancing down at a pretty pearl necklace, round a pearly neck, or on a fresh fragrant bouquet, stuck—fiddlestick! What is it that the men admire in you?—the animal, miss,—the white, plump, external Smith, which men with their eye-glasses, standing at various parts of the room, are scanning pertly and curiously, and of which they are speaking brutally. A pretty admiration, truly! But is it possible that these men can admire anything else in you who have so much that is really admirable? Cracknell, in the course of the waltz, has just time to pant into your ear, “Were you at Ascot Races?” Kidwinter, who dances two sets of quadrilles with you, whispers to you, “Do you pwefer thtwawbewy ithe aw wathbewy ithe?” and asks the name of “that gweat enawnuth fat woman in wed thatin and bird of pawadithe?” to which you reply, “Law, sir, it’s mamma!” The rest of the evening passes away in conversation similarly edifying. What can any of the men admire in you, you little silly creature, but the animal? There is your mother, now, in red and a bird of paradise, as Kidwinter says. She has a large fan, which she flaps to and fro across a broad chest; and has one eye directed to her Amelia, dancing with Kidwinter before mentioned; another watching Jane, who is dancing *vis-à-vis* with Major Cutts; and a third complacently cast upon Edward, who is figuring with Miss Binx in the other quadrille. How the dear fellow has grown, to be sure; and how like his papa at his age—heigho! There is mamma, the best woman breathing; but fat, and even enormous, as has been said of her. Does anybody gaze on *her*? And yet she was once as slim and as fair as you, O simple Amelia!

Does anybody care for her? Yes, one. Your father



cares for her; SMITH cares for her; and in his eyes she is still the finest woman of the room; and he remembers when he danced down seven-and-forty couples of a country-dance with her, two years before you were born or thought of. But it was all chance that Miss Hopkins turned out to be the excellent creature she was. Smith did not know any more than that she was gay, plump, good-looking, and had five thousand pounds. Hit or miss, he took her, and has had assuredly no cause to complain; but she might have been a Borgia or Joan of Naples, and have had the same smiling looks and red cheeks and five thousand pounds, which won his heart in the year 1814.

The system of evening parties, then, is a false and absurd one. Ladies may frequent them professionally with an eye to a husband, but a man is an ass who takes a wife out of such assemblies, having no other means of judging of the object of his choice. You are not the same person in your white crape and satin slip as you are in your morning dress. A man is not the same in his tight coat and feverish glazed pumps, and stiff white waistcoat, as he is in his green double-breasted frock, his old black ditto, or his woollen jacket. And a man is doubly an ass who is in the habit of frequenting evening parties, unless he is forced thither in search of a lady to whom he is attached, or unless he is compelled to go by his wife. A man who loves dancing may be set down to be an ass; and the fashion is greatly going out with the increasing good sense of the age. Do not say that he who lives at home, or frequents clubs in lieu of balls, is a brute, and has not a proper respect for the female sex; on the contrary, he may respect it most sincerely. He feels that a woman appears to most advantage, not



among those whom she cannot care about, but among those whom she loves. He thinks her beautiful when she is at home making tea for her old father. He believes her to be charming when she is singing a simple song at her piano, but not when she is screeching at an evening party. He thinks by far the most valuable part of her is her heart; and a kind simple heart, my dears, shines in conversation better than the best of wit. He admires her best in her intercourse with her family and her friends, and detests the miserable twaddling slipslop that he is obliged to hear from and utter to her in the course of a ball; and avoids and despises such meetings.

He keeps his evening coat, then, for *dinners*. And if this friendly address to all the mothers who read this miscellany may somewhat be acted upon by them; if heads of families, instead of spending hundreds upon chalking floors, and Gunter, and cold suppers, and Weippert's band, will determine upon giving a series of plain, neat, nice dinners, of not too many courses, but well cooked, or not too many wines, but good of their sort, and according to the giver's degree, they will see that the young men will come to them fast enough; that they will marry their daughters quite as fast, without injuring their health, and that they will make a saving at the year's end. I say that young men, young women, and heads of families should bless me for pointing out this obvious plan to them, so natural, so hearty, so hospitable, so different to the present artificial mode.

A grand ball in a palace is splendid, generous, and noble,—a sort of procession in which people may figure properly. A family dance is a pretty and pleasant amusement: and (especially after dinner) it does the philosopher's heart good to look upon merry young peo-

ple who know each other, and are happy, natural, and familiar. But a Baker Street hop is a base invention, and as such let it be denounced and avoided.

A dressing-gown has great merits, certainly, but it is dangerous. A man who wears it of mornings generally takes the liberty of going without a neckcloth, or of not shaving, and is no better than a driveller. Sometimes, to be sure, it is necessary, in self-defence, not to shave, as a precaution against yourself, that is to say; and I know no better means of ensuring a man's remaining at home than neglecting the use of the lather and razor for a week, and encouraging a crop of bristles. When I wrote my tragedy, I shaved off for the last two acts my left eyebrow, and never stirred out of doors until it had grown to be a great deal thicker than its right-hand neighbour. But this was an extreme precaution, and unless a man has very strong reasons indeed for stopping at home, and a very violent propensity to gadding, his best plan is to shave every morning neatly, to put on his regular coat, and go regularly to work, and to avoid a dressing-gown as the father of all evil. Painters are the only persons who can decently appear in dressing-gowns; but these are none of your easy morning-gowns; they are commonly of splendid stuff, and put on by the artist in order to render himself remarkable and splendid in the eyes of his sitter. Your loose-wadded German schlaf-rock, imported of late years into our country, is the laziest, filthiest invention; and I always augur as ill of a man whom I see appearing at breakfast in one, as of a woman who comes downstairs in curl-papers.

By the way, in the third act of "Macbeth," Mr. Macready makes his appearance in the courtyard of Glamis Castle in an affair of brocade that has always struck me

as absurd and un-Macbethlike. Mac in a dressing-gown (I mean 'Beth, not 'Ready),—Mac in list slippers,—Mac in a cotton nightcap, with a tassel bobbing up and down,—I say the thought is unworthy, and am sure the worthy thane would have come out, if suddenly called from bed, by any circumstance, however painful, in a *good stout jacket*. It is a more manly, simple, and majestic wear than the lazy dressing-gown; it more becomes a man of Macbeth's mountainous habits; it leaves his legs quite free, to run whithersoever he pleases,—whether to the stables, to look at the animals,—to the farm, to see the pig that has been slaughtered that morning,—to the garden, to examine whether that scoundrel of a John Hoskins has dug up the potato-bed,—to the nursery, to have a romp with the little Macbeths that are spluttering and quarrelling over their porridge,—or whither you will. A man in a jacket is fit company for anybody; there is no shame about it as about being seen in a changed coat; it is simple, steady, and straightforward. It is, as I have stated, all over pockets, which contain everything you want: in one, your buttons, hammer, small nails, thread, twine, and cloth-strips for the trees on the south wall; in another, your dog-whip and whistle, your knife, cigar-case, gingerbread for the children, paper of Epsom salts for John Hoskin's mother, who is mortal bad,—and so on: there is no end to the pockets, and to the things you put in them. Walk about in your jacket, and meet what person you will, you assume at once an independent air; and, thrusting your hands into the receptacle that flaps over each hip, look the visitor in the face, and talk to the ladies on a footing of perfect equality. Whereas, look at the sneaking way in which a man caught in a dressing-gown, in loose bag-

ging trousers most likely (for the man who has a dressing-gown, has, two to one, no braces), and in shuffling slippers,—see how he whisks his dressing-gown over his legs, and looks ashamed and uneasy. His lanky hair hangs over his blowsy, fat, shining, unhealthy face; his bristly dumpling-shaped double-chin peers over a flaccid shirt-collar; the sleeves of his gown are in rags, and you see underneath a pair of black wristbands, and the rim of a dingy flannel waistcoat.

A man who is not strictly neat in his person is not an honest man. I shall not enter into this very ticklish subject of personal purification and neatness, because this essay will be read by hundreds of thousands of ladies as well as men; and for the former I would wish to provide nothing but pleasure. Men may listen to stern truths; but for ladies one should only speak verities that are sparkling, rosy, brisk, and agreeable. A man who wears a dressing-gown is not neat in his person; his moral character takes invariably some of the slatternliness and looseness of his costume; he becomes enervated, lazy, incapable of great actions; a man IN A JACKET is a man. All great men wore jackets. Walter Scott wore a jacket, as everybody knows; Byron wore a jacket (not that I count a man who turns down his collars for much); I have a picture of Napoleon in a jacket at Saint Helena; Thomas Carlyle wears a jacket; Lord John Russell always mounts a jacket on arriving at the Colonial Office; and if I have a single fault to find with that popular writer, the author of—never mind what, you know his name, as well as I,—it is that he is in the habit of composing his works in a large-flowered damask dressing-gown, and morocco slippers; whereas in a jacket he would write you off something, not so flowery,

if you please, but of honest texture,—something, not so long, but terse, modest, and comfortable,—no great, long, strealing tails of periods,—no staring peonies and hollyhocks of illustrations,—no flaring cords and tassels of episodes,—no great, dirty, wadded sleeves of sentiment, ragged at the elbows and cuffs, and mopping up everything that comes in their way,—cigar-ashes, ink, candle-wax, cold brandy and water, coffee, or whatever aids to the brain he may employ as a literary man; not to mention the quantity of toothpowder, whisker-dye, soapsuds, and pomatum that the same garment receives in the course of the toilets at which it assists. Let all literary men, then, get jackets. I prefer them without tails; but do not let this interfere with another man's pleasure: he may have tails if he likes, and I for one will never say him nay.

Like all things, however, jackets are subject to abuse; and the pertness and conceit of those jackets cannot be sufficiently reprehended which one sees on the backs of men at watering-places, with a telescope poking out of one pocket, and a yellow bandanna flaunting from the other. Nothing is more contemptible than Tims in a jacket, with a blue bird's-eye neck-handkerchief tied sailor-fashion, puffing smoke like a steamer, with his great broad orbicular stern shining in the sun. I always long to give the wretch a smart smack upon that part where his coat-tails ought to be, and advise him to get into a more decent costume. There is an age and a figure for jackets; those who are of a certain build should not wear them in public. Witness fat officers of the dragoon-guards that one has seen bumping up and down the Steyne, at Brighton, on their great chargers, with a laced and embroidered coat, a cartridge-box, or



whatever you call it, of the size of a twopenny loaf, placed on the small of their backs,—if their backs may be said to have a small,—and two little twinkling abortions of tails pointing downwards to the enormity jolting in the saddle. Officers should be occasionally measured, and after passing a certain width should be drafted into other regiments, or allowed—nay, ordered—to wear frock-coats.

The French tailors make frock-coats very well, but the people who wear them have the disgusting habit of wearing stays, than which nothing can be more unbecoming the dignity of man. Look what a waist the Apollo has, not above four inches less in the girth than the chest is. Look, ladies, at the waist of the Venus, and pray,—pray do not pinch in your dear little ribs in that odious and unseemly way. In a young man a slim waist is very well; and if he looks like the Eddystone lighthouse, it is as nature intended him to look. A man of certain age may be built like a tower, stalwart and straight. Then a man's middle may expand from the pure cylindrical to the barrel shape; well, let him be content. Nothing is so horrid as a fat man with a band; an hour-glass is a most mean and ungracious figure. Daniel Lambert is ungracious, but not mean. One meets with some men who look in their frock-coats perfectly sordid, sneaking, and ungentlemanlike, who if you see them dressed for an evening have a slim, easy, almost fashionable, appearance. Set these persons down as fellows of poor spirit and milksops. Stiff white ties and waistcoats, prim straight tails, and a gold chain will give any man of moderate lankiness an air of factitious gentility; but if you want to understand the individual, look at him in the daytime; see him walking with



his hat on. There is a great deal in the build and wearing of hats, a great deal more than at first meets the eye. I know a man who in a particular hat looked so extraordinarily like a man of property, that no tradesman on earth could refuse to give him credit. It was one of André's, and cost a guinea and a half ready money; but the person in question was frightened at the enormous charge, and afterwards purchased beavers in the City at the cost of seventeen-and-sixpence. And what was the consequence? He fell off in public estimation, and very soon after he came out in his City hat it began to be whispered abroad that he was a ruined man.

A blue coat is, after all, the best! but a gentleman of my acquaintance has made his fortune by an Oxford mixture, of all colours in the world, with a pair of white buckskin gloves. He looks as if he had just got off his horse, and as if he had three thousand a year in the country. There is a kind of proud humility in an Oxford mixture. Velvet collars, and all such gimeracks, had best be avoided by sober people. This paper is not written for drivelling dandies, but for honest men. There is a great deal of philosophy and forethought in Sir Robert Peel's dress; he does not wear those white waistcoats for nothing. I say that O'Connell's costume is likewise that of a profound rhetorician, slouching and careless as it seems. Lord Melbourne's air of reckless, good-humoured, don't-care-a-damn-ativeness is not obtained without an effort. Look at the Duke as he passes along in that stern little straight frock and plaid breeches; look at him, and off with your hat! How much is there in that little grey coat of Napoleon's! A spice of clap-trap and dandyism, no doubt; but we must remember the country which he had to govern. I never see a pic-

ture of George III. in his old stout Windsor uniform without feeling a respect; or of George IV., breeches and silk stockings, a wig, a sham smile, a frogged frock-coat and a fur collar, without that proper degree of reverence which such a costume should inspire. The coat is the expression of the man,—*ὁ ἑπὶ τὸν ὅλκον*, &c.; and as the peach-tree throws out peach-leaves, the pear-tree pear ditto, as old George appeared invested in the sober old garment of blue and red, so did young George in oiled wigs, fur collars, stays, and braided surtouts, according to his nature.

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Enough,—enough; and may these thoughts, arising in the writer's mind from the possession of a new coat, which circumstance caused him to think not only of new coats but of old ones, and of coats neither old nor new,—and not of coats merely, but of men,—may these thoughts so inspired answer the purpose for which they have been set down on paper, and which is not a silly wish to instruct mankind,—no, no; but an honest desire to pay a deserving tradesman whose confidence supplied the garment in question.

PENTONVILLE: *April 25, 1841.*

(*Fraser's Magazine*, August 1841.)

## GREENWICH—WHITEBAIT

I WAS recently talking in a very touching and poetical strain about the above delicate fish to my friend Foozle and some others at the Club, and expatiating upon the excellence of the dinner which our little friend Guttlebury had given us; when Foozle, looking round about him with an air of triumph and immense wisdom, said—

“I’ll tell you what, Wagstaff, I’m a plain man, and despise all your gormandising and kickshaws. I don’t know the difference between one of your absurd made-dishes and another—give me a plain cut of mutton or beef. I’m a plain Englishman, I am, and no glutton.”

Foozle, I say, thought this speech a terrible set-down for me—and indeed acted up to his principles—you may see him any day at six sitting down before a great reeking joint of meat; his eyes quivering, his face red, and he cutting great smoking red collops out of the beef before him, which he devours with corresponding quantities of cabbage and potatoes, and the other gratis luxuries of the club-table.

What I complain of is, not that the man should enjoy his great meal of steaming beef; let him be happy over that as much as the beef he is devouring was in life happy over oil-cakes or mangel-wurzel: but I hate the fellow’s brutal self-complacency, and his scorn of other people who have different tastes from his. A man who

brags regarding himself, that whatever he swallows is the same to him, and that his coarse palate recognises no difference between venison and turtle, pudding or mutton-broth, as his indifferent jaws close over them, brags about a personal defect—the wretch—and not about a virtue. It is like a man boasting that he has no ear for music, or no eye for colour, or that his nose cannot scent the difference between a rose and a cabbage—I say, as a general rule, set that man down as a conceited fellow who swaggers about not caring for his dinner.

Why shouldn't we care about it? Was eating not made to be a pleasure to us? Yes, I say, a daily pleasure: a sweet solamen: a pleasure familiar, yet ever new, the same and yet how different! It is one of the causes of domesticity: the neat dinner makes the husband pleased, the housewife happy, the children consequently are well brought up and love their papa and mamma. A good dinner is the centre of the circle of the social sympathies—it warms acquaintanceship into friendship—it maintains that friendship comfortably unimpaired: enemies meet over it and are reconciled. How many of you, dear friends, has that late bottle of claret warmed into affectionate forgiveness, tender recollections of old times, and ardent glowing anticipations of new! The brain is a tremendous secret. I believe some chemist will arise anon, who will know how to doctor the brain as they do the body now, as Liebig doctors the ground. They will apply certain medicines, and produce crops of certain qualities that are lying dormant now for want of intellectual guano. But this is a subject for future speculation—a parenthesis growing out of another parenthesis. What I would urge especially here is a point which must be familiar with every person accus-

tomed to eat good dinners—viz. the noble and friendly qualities that they elicit. How is it we cut such jokes over them? How is it we become so remarkably friendly? How is it that some of us, inspired by a good dinner, have sudden gusts of genius unknown in the quiet unfestive state? Some men make speeches, some shake their neighbour by the hand, and invite him or themselves to dine—some sing prodigiously—my friend, Saladin, for instance, goes home, he says, with the most beautiful harmonies ringing in his ears; and I, for my part, will take any given tune, and make variations upon it for any given period of hours, greatly, no doubt, to the delight of all hearers. These are only temporary inspirations given us by the jolly genius, but are they to be despised on that account? No. Good dinners have been the greatest vehicles of benevolence since man began to eat.

A taste for good living, then, is praiseworthy in moderation—like all the other qualities and endowments of man. If a man were to neglect his family or his business on account of his love for the fiddle or the fine arts—he would commit just the crime that the dinner-sensualist is guilty of: but to enjoy wisely is a maxim of which no man need be ashamed. But if you cannot eat a dinner of herbs as well as a stalled ox, then you are an unfortunate man—your love for good dinners has passed the wholesome boundary, and degenerated into gluttony.

Oh, shall I ever forget the sight of the only City dinner I ever attended in my life! at the hall of the Right Worshipful Company of Chimney-sweepers—it was in May, and a remarkably late pea-season. The hall was decorated with banners and escutcheons of deceased

*chummies*—martial music resounded from the balconies as the Master of the Company and the great ones marched in. We sat down, grace was said, the tureen-covers removed, and instantly a silence in the hall—a breathless silence—and then a great gurgle! grwlwlwlw it sounded like. The worshipful Company were sucking in the turtle! Then came the venison, and with it were two hundred quarts of peas, at five-and-twenty shillings a quart—oh, my heart sank within me, as we devoured the green ones! as the old waddling, trembling, winking citizens held out their plates quivering with anxiety, and, said Mr. Jones, “A little bit of the f-f-fat, another spoonful of the p-p-pe-as”—and they swallowed them down, the prematurely born children of the spring—and there were thousands in London that day without bread.

This is growing serious—and is a long grace before whitebait to be sure—but at a whitebait dinner, haven’t you remarked that you take a number of dishes first? In the first place, water-souchy, soochy, or soujy—flounder-souchy is incomparably, exquisitely the best—perch is muddy, bony, and tough; compared to it, slips are coarse; and salmon—perhaps salmon is next to the flounder. You hear many people exclaim against flounder-souchy—I dined with Jorrocks, Sangsue, the Professor, and one or two more, only the other day, and they all voted it tasteless. Tasteless! It has an almost angelic delicacy of flavour: it is as fresh as the recollections of childhood—it wants a Correggio’s pencil to describe it with sufficient tenderness.

“*If a flounder had two backs,*” Saladin said at the “Star and Garter” the other day, “it would be divine!”



Foolish man, whither will your wild desires carry you? As he is, a flounder is a perfect being. And the best reply to those people who talk about its tastelessness, is to say "Yes," and draw over the tureen to yourself, and never leave it while a single slice of brown bread remains beside it, or a single silver-breasted fishlet floats in the yellow parsley-flavoured wave.

About eels, salmon, lobsters, either *au gratin* or in cutlets, and about the variety of sauces—Genevese sauce, Indian sauce (a strong but agreeable compound), &c., I don't think it is necessary to speak. The slimy eel is found elsewhere than in the stream of Thames (I have tasted him charmingly matelotted with mushrooms and onions, at the "Marronniers" at Passy), the lusty salmon flaps in other waters—by the fair tree-clad banks of Lismore—by the hospitable margin of Ballynahinch—by the beauteous shores of Wye, and on the sandy flats of Scheveningen, I have eaten and loved him. I do not generally eat him at Greenwich. Not that he is not good. But he is not good in such a place. It is like Mrs. Siddons dancing a hornpipe, or a chapter of Burke in a novel—the salmon is too *vast* for Greenwich.

I would say the same, and more, regarding turtle. It has no business in such a feast as that fresh and simple one provided at the "Trafalgar" or the "Old Ship." It is indecorous somehow to serve it in that company. A fine large lively turtle, and a poor little whitebait by his side! Ah, it is wrong to place them by each other.

At last we come to the bait—the twelve dishes of preparatory fish are removed, the Indian-sauced salmon has been attacked in spite of our prohibition, the stewed eels have been mauled, and the flounder-soup tureen is

empty. All those receptacles of pleasure are removed—eyes turned eagerly to the door, and enter—

Mr. Derbyshire (with a silver dish of whitebait).

John (brown bread and butter).

Samuel (lemons and cayenne).

Frederick (a dish of whitebait).

Gustavus (brown bread and butter).

Adolphus (whitebait).

A waiter with a napkin, which he flaps about the room in an easy *déagé* manner.

“There’s plenty more to follow, sir,” says Mr. D., whisking off the cover. Frederick and Adolphus pass rapidly round with their dishes; John and Gustavus place their refreshments on the table, and Samuel obsequiously insinuates the condiments under his charge.

Ah! he must have had a fine mind who first invented brown bread and butter with whitebait! That man was a kind, modest, gentle benefactor to his kind. We don’t recognise sufficiently the merits of those men who leave us such quiet benefactions. A statue ought to be put up to the philosopher who joined together this charming couple. Who was it? Perhaps it was done by the astronomer at Greenwich, who observed it when seeking for some other discovery. If it were the astronomer—why, the next time we go to Greenwich we will go into the Park and ascend the hill, and pay our respects to the Observatory.

That, by the way, is another peculiarity about Greenwich. People leave town, and *say* they will walk in the Park before dinner. But we never do. We may suppose there is a Park from seeing trees; but we have never entered it. We walk wistfully up and down on the terrace before the Hospital, looking at the clock a

great many times; at the brown old seamen basking in the sun; at the craft on the river; at the nursery-maids mayhap, and the gambols of the shrill-voiced Jacks-ashore on the beach. But the truth is, one's thinking of something else all the time. Of the bait. Remark how silent fellows are on steamboats going down to Greenwich. They won't acknowledge it, but they are thinking of what I tell you.

Well, when the whitebait does come, what is it after all? Come now. Tell us, my dear sir, your real sentiments about this fish, this little little fish about which we all make such a noise! There it lies. Lemon it, pepper it: pop it into your mouth—and what then?—a crisp crunch, and it is gone. Does it realise your expectations—is it better than anything you ever tasted? Is it as good as raspberry open tarts used to be at school? Come, upon your honour and conscience now, is it better than a fresh dish of tittlebacks or gudgeons?

O fool, to pry with too curious eye into these secrets! O blunderer, to wish to dash down a fair image because it may be of plaster! O dull philosopher, not to know that pursuit is pleasure, and possession worthless without it! I, for my part, never will, as long as I live, put to myself that question about whitebait. Whitebait is a butterfly of the waters—and as the animal mentioned by Lord Byron invites the young pursuer near, and leads him through thy fields Cashmere—as it carries him in his chase through a thousand agreeable paths scented with violets, sparkling with sunshine, with beauty to feast his eyes, and health in the air—let the right-thinking man be content with the pursuit, nor inquire too curiously about the object. How many hunters get the brush of the fox, and what, when gotten, is the worth of that tawny wisp of hair?

Whitebait, then, is only a little means for acquiring a great deal of pleasure. Somehow, it is always allied with sunshine: it is always accompanied by jolly friends and good-humour. You rush after that little fish, and leave the cares of London behind you—the row and struggle, the foggy darkness, the slippery pavement where every man jostles you, striding on his way preoccupied, with care written on his brow. Look out of the window, the sky is tinted with a thousand glorious hues—the ships pass silent over the blue glittering waters—there is no object within sight that is not calm, and happy, and beautiful. Yes! turn your head a little, and there lie the towers of London in the dim smoky sunset. There lie Care, Labour, To-morrow. Friends, let us have another glass of claret, and thank our luck that we have still to-day.

On thinking over the various whitebait dinners which have fallen to our lot in the last month—somehow you are sure to find the remembrance of them all pleasant. I have seen some wretches taking whitebait and *tea*, which has always inspired me with a sort of terror, and a yearning to go up to the miserable objects so employed, and say, “My good friend, here is a crown-piece; have a bottle of iced punch, or a tankard of delicious cider-cup—but not tea, dear sir; no, no, not tea; you can get that at home—there’s no exhilaration in Congo. It was not made to be drunk on holidays. Those people are unworthy of the “Ship”—I don’t wish to quarrel with the enjoyments of any man; but fellows who take tea and whitebait should not be allowed to damp the festive feelings of persons better engaged. They should be consigned to the smiling damsels whom one meets on the walk to Mr. Derbyshire’s, who issue from dingy tenements no bigger than houses in a pantomime, and who,

whatever may be the rank of the individual, persist in saying, "Tea, sir—I can accommodate your party—tea, sir,—srimps?"

About the frequenters of Greenwich and the various classes of ichthyophagi, many volumes might be written. All classes of English Christians, with the exception of her Majesty and Prince Albert (and the more is the pity that their exalted rank deprives them of an amusement so charming!) frequent the hospitable taverns—the most celebrated gormandiser and the very humble. There are the annual Ministerial Saturnalia, which, whenever I am called in by her Majesty, I shall have great pleasure in describing in these pages, and in which the lowest becomes the highest for the occasion, and Taper and Tadpole take just as high a rank as Lord Eskdale or Lord Monmouth. There are the private banquets in which Lord Monmouth diverts himself with his friends from the little French—but this subject has been already touched upon at much length. There are the lawyers' dinners, when Sir Frederick or Sir William is advanced to the honour of the bench or the attorney-generalship, and where much legal pleasantry is elicited. The last time I dined at the "Ship," hearing a dreadful Bacchanalian noise issuing from a private apartment, I was informed, "*It's the gentlemen of 'Punch,' sir.*" What would I not have given to be present at such an assembly of choice spirits! Even missionary societies and converters of the Quashimdoo Indians come hither for a little easy harmless pleasuring after their labours, and no doubt the whitebait slips down their reverend throats, and is relished by them as well as by the profane crowd.

Then, in the coffee-room, let a man be by himself, and he is never lonely. Every table tells its little history.



Yonder sit three City bucks, with all the elegant graces of the Custom-house and the Stock Exchange.

“That’s a good glass of wine,” says Wiggins.

“Ropy,” said Figgins; “I’ll put you in a pipe of that to stand you in three-and-twenty a dozen.”

Once, in my presence, I heard a City “gent” speak so slightly of a glass of very excellent brown sherry, that the landlord was moved almost to tears, and made a speech, of which the sorrow was only equalled by the indignation.

Sporting young fellows come down in great numbers, with cutaway coats and riding-whips, which must be very useful on the water. They discourse learnedly about Leander and Running Rein, and say, “I’ll bet you three to two of that.”

Likewise pink-faced lads from Oxford and Cambridge. Those from the former University wear lavender-coloured gloves, and drink much less wine than their jolly comrades from the banks of Cam. It would be a breach of confidence to report their conversation: but I lately heard some very interesting anecdotes about the Master of Trinity, and one Bumpkins, a gyp there.

Of course there are foreigners. I have remarked many “Mosaic Arabs” who dress and drink remarkably smartly; honest pudding-faced Germans, who sit sentimentally over their punch; and chattering little Frenchmen with stays, and whiskers, and canes, and little lacquered boots. These worthies drink ale, for the most part, saying, “Je ne bois que l’ale moi,” or “Que la bière est bonne en Angleterre.” “Et que le vin est mauvais,” shrieks out the pigmy addressed, and so they club their sixpence, and remain faithful to the malt-and-hoppish liquor. It may be remarked that ladies and Frenchmen



are not favourites with inn-waiters, coach-guards, cabmen, and such officials, doubtless for reasons entirely mercenary.

I could continue for many more pages, but the evening grey is tinging the river; the packet-boat bells are ringing; the sails of the ships look greyer and more ghostlike as they sweep silently by. It is time to be thinking of returning, and so let us call for the bill, and finish with a moral. My dear sir, it is this. The weather is beautiful. The whitebait singularly fine this season. You are sure to be happy if you go to Greenwich. Go then; and, above all, TAKE YOUR AMIABLE LADY WITH YOU.

Ah! if but ten readers will but follow this advice, Lancelot Wagstaff has not written in vain, and has made ten charming women happy!

*(Colburn's New Monthly Magazine, July 1844.)*

## A LEAF OUT OF A SKETCH-BOOK

**I**F you will take a leaf out of my sketch-book, you are welcome. It is only a scrap, but I have nothing better to give. When the fishing-boats come in at a watering-place, haven't you remarked that though these may be choking with great fish, you can only get a few herrings or a whiting or two? The big fish are all bespoken in London. As it is with fish, so it is with authors, let us hope. Some Mr. Charles, of Paternoster Row, some Mr. Grove, of Cornhill (or elsewhere), has agreed for your turbot and your salmon, your soles and your lobsters. Take one of my little fish,—any leaf you like out of the little book,—a battered little book: through what a number of countries, to be sure, it has travelled in this pocket!

The sketches are but poor performances, say you. I don't say no; and value them no higher than you do, except as recollections of the past. The little scrawl helps to fetch back the scene which was present and alive once, and is gone away now, and dead. The past resurges out of its grave: comes up—a sad-eyed ghost sometimes—and gives a wan ghost-like look of recognition, ere it pops down under cover again. Here's the Thames, an old graveyard, an old church, and some old chestnuts standing behind it. Ah! it was a very cheery place, that old graveyard; but what a dismal, cut-throat, cracked-windowed, disreputable residence was that

“charming villa on the banks of the Thames,” which led me on the day’s excursion! Why, the “capacious stabling” was a ruinous wooden old barn, the garden was a mangy potato patch, overlooked by the territories of a neighbouring washerwoman. The housekeeper owned that the water was constantly in the cellars and ground-floor rooms in winter. Had I gone to live in that place, I should have perished like a flower in spring, or a young gazelle, let us say, with dark blue eye. I had spent a day and hired a fly at ever so much charges, misled by an un-veracious auctioneer, against whom I have no remedy for publishing that abominable work of fiction which led me to make a journey, lose a day, and waste a guinea.

What is the next picture in the little show-book? It is a scene at Calais. The sketch is entitled “The Little Merchant.” He was a dear pretty little rosy-cheeked merchant, four years old maybe. He had a little scarlet *képi*; a little military frock-coat; a little pair of military red trousers and boots, which did not near touch the ground from the chair on which he sat sentinel. He was a little crockery merchant, and the wares over which he was keeping guard, sitting surrounded by walls and piles of them as in a little castle, were—well, I never saw such a queer little crockery merchant.

Him and his little chair, boots, *képi*, crockery, you can see in the sketch,—but I see, nay, hear, a great deal more. At the end of the quiet little old, old street, which has retired out of the world’s business as it were, being quite too aged, feeble, and musty to take any part in life,—there is a great braying and bellowing of serpents and bassoons, a nasal chant of clerical voices, and a pattering of multitudinous feet. We run towards the market. It is a Church fête day. Banners painted and gilt with

images of saints are flaming in the sun. Candles are held aloft, feebly twinkling in the noontide shine. A great procession of children with white veils, white shoes, white roses, passes, and the whole town is standing with its hat off to see the religious show. When I look at my little merchant, then, I not only see him, but that procession passing over the place; and as I see those people in their surplices, I can almost see Eustache de Saint Pierre and his comrades walking in their shirts to present themselves to Edward and Philippa of blessed memory. And they stand before the wrathful monarch,—poor fellows, meekly shuddering in their chemises, with ropes round their necks; and good Philippa kneels before the royal conqueror, and says, “My King, my Edward, my *beau Sire!* Give these citizens their lives for our Lady’s gramercy and the sake of thy Philippa!” And the Plantagenet growls, and scowls, and softens, and he lets those burgesses go. This novel and remarkable historical incident passes through my mind as I see the clergymen and clergy-boys pass in their little short white surplices on a mid-August day. The balconies are full, the bells are all in a jangle, and the blue noonday sky quivers overhead.

I suppose other pen and pencil sketchers have the same feeling. The sketch brings back, not only the scene, but the circumstances under which the scene was viewed. In taking up an old book, for instance, written in former days by your humble servant, he comes upon passages which are outwardly lively and facetious, but inspire their writer with the most dismal melancholy. I lose all cognisance of the text sometimes, which is hustled and elbowed out of sight by the crowd of thoughts which throng forward, and which were alive and active at the

time that text was born. Ah, my good sir! a man's books mayn't be interesting (and I could mention other authors' works besides this one's which set me to sleep), but if you knew *all* a writer's thoughts, how interesting his book would be! Why, a grocer's day-book might be a wonderful history, if alongside of the entries of cheese, pickles, and figs, you could read the circumstances of the writer's life, and the griefs, hopes, joys, which caused the heart to beat, while the hand was writing and the ink flowing fresh. Ah memory! ah the past, ah the sad sad past! Look under this waistcoat, my dear madam. There. Over the liver. Don't be frightened. You can't see it. But there, at this moment, I assure you, there is an enormous vulture gnawing, gnawing.

Turn over the page. You can't deny that this is a nice little sketch of a quaint old town, with city towers, and an embattled town gate, with a hundred peaked gables, and rickety balconies, and gardens sweeping down to the river wall, with its toppling ancient summer-houses under which the river rushes; the rushing river, the talking river, that murmurs all day, and brawls all night over the stones. At early morning and evening, under this terrace which you see in the sketch—it is the terrace of the Steinbock or Capricorn Hotel—the cows come; and there, under the walnut-trees before the tannery, is a fountain and pump where the maids come in the afternoon and for some hours make a clatter as noisy as the river. Mountains gird it around, clad in dark green firs, with purple shadows gushing over their sides, and glorious changes and gradations of sunrise and setting. A more picturesque, quaint, kind, quiet little town than this of Coire in the Grisons, I have seldom seen; or a more comfortable little inn than this of the Steinbock or Capri-

corn, on the terrace of which we are standing. But quick, let us turn the page. To look at it makes one horribly melancholy. As we are on the inn-terrace one of our party lies ill in the hotel within. When will that doctor come? Can we trust to a Swiss doctor in a remote little town away at the confines of the railway world? He is a good, sensible, complacent doctor, *laus Deo*,—the people of the hotel as kind, as attentive, as gentle, as eager to oblige. But oh, the gloom of those sunshiny days; the sickening languor and doubt which fill the heart as the hand is making yonder sketch, and I think of the invalid suffering within!

Quick, turn the page. And what is here? This picture, ladies and gentlemen, represents a steamer on the Alabama river, plying (or *which plied*) between Montgomery and Mobile. See, there is a black nurse with a cotton handkerchief round her head, dandling and tossing a white baby. Look in at the open door of that cabin, or “state room” as they call the crib yonder. A mother is leaning by a bedplace; and see, kicking up in the air, are a little pair of white fat legs, over which that happy young mother is bending in such happy tender contemplation. That gentleman with a forked beard and a slouched hat, whose legs are sprawling here and there, and who is stabbing his mouth and teeth with his penknife, is quite good-natured, though he looks so fierce. A little time ago, as I was reading in the cabin, having one book in my hand and another at my elbow, he affably took the book at my elbow, read in it a little, and put it down by my side again. He meant no harm. I say he is quite good-natured and kind. His manners are not those of Mayfair, but is not Alabama a river as well as Thames? I wish that other little gentleman were in the cabin who



asked me to liquor twice or thrice in the course of the morning, but whose hospitality I declined, preferring not to be made merry by wine or strong waters before dinner. After dinner, in return for his hospitality, I asked *him* if he would drink? "No, sir, I have dined," he answered with very great dignity, and a tone of reproof. Very good. Manners differ. I have not a word to say.

Well, my little Mentor is not in my sketch, but he is in my mind as I look at it: and this sketch, ladies and gentlemen, is especially interesting and valuable, because *the steamer blew up on the very next journey*: blew up, I give you my honour,—burst her boilers close by my state room, so that I might, had I but waited for a week, have witnessed a celebrated institution of the country, and had the full benefit of the boiling.

I turn a page, and who are these little men who appear on it? JIM and SADY are two young friends of mine at Savannah in Georgia. I made Sady's acquaintance on a first visit to America,—a pretty little brown boy with beautiful bright eyes,—and it appears that I presented him with a quarter of a dollar, which princely gift he remembered years afterwards, for never were eyes more bright and kind than the little man's when he saw me, and I dined with his kind masters on my second visit. Jim at my first visit had been a little toddling tadpole of a creature, but during the interval of the two journeys had developed into the full-blown beauty which you see. On the day after my arrival these young persons paid me a visit, and here is a humble portraiture of them, and an accurate account of a conversation which took place between us, as taken down on the spot by the elder of the interlocutors.

Jim is five years old: Sady is seven: only Jim is a



great deal fatter. Jim and Sady have had sausage and hominy for breakfast. One sausage, Jim's, was the biggest. Jim can sing, but declines on being pressed, and looks at Sady and grins. They both work in de garden. Jim has been licked by Master, but Sady never. These are their best clothes. They go to church in these clothes. Heard a fine sermon yesterday, but don't know what it was about. Never heard of England, never heard of America. Like orangees best. Don't know any old woman who sells orangees. (*A pecuniary transaction takes place.*) Will give that quarter-dollar to Pa. That was Pa who waited at dinner. Are hungry, but dinner not cooked yet. Jim all the while is revolving on his axis, and when begged to stand still turns round in a fitful manner.

[*Ereunt Jim and Sady with a cake apiece which the housekeeper gives them. Jim tumbles downstairs.*]

In his little red jacket, his little—his little?—his immense red trousers.



On my word the fair proportions of Jim are not exaggerated,—such a queer little laughing blackamoor-kin I have never seen. Seen? I see him now, and Sady, and a half-dozen more of the good people, creeping on silent bare feet to the drawing-room door when the music begins, and listening with all their ears, with all their eyes. Good-night, kind, warm-hearted little Sady and Jim! May peace soon be within your doors, and plenty within your walls! I have had so much kindness there, that I grieve to think of friends in arms, and brothers in anger.

(*The Victoria Regia*, edited by Adelaide A. Procter, 1861.)

## THE DIGNITY OF LITERATURE

*To the Editor of the "Morning Chronicle."*

SIR,—In a leading article of your journal of Thursday, the 3rd instant, you commented upon literary pensions and the status of literary men in this country, and illustrated your arguments by extracts from the story of "Pendennis," at present in course of publication. You have received my writings with so much kindness, that, if you have occasion to disapprove of them or the author, I can't question your right to blame me, or doubt for a moment the friendliness and honesty of my critic; and however I might dispute the justice of your verdict in my case, I had proposed to submit to it in silence, being indeed very quiet in my conscience with regard to the charge made against me.

But another newspaper of high character and repute takes occasion to question the principles advocated in your article of Thursday, arguing in favour of pensions for literary persons as you argued against them; and the only point upon which the *Examiner* and the *Chronicle* appear to agree, unluckily regards myself, who am offered up to general reprehension in two leading articles by the two writers: by the latter for "fostering a baneful prejudice" against literary men; by the former for "stooping to flatter" this prejudice in the public mind, and "condescending to caricature (as is too often my habit) my literary fellow-labourers, in order to pay court to the non-literary class."

The charges of the *Examiner* against a man who has never, to his knowledge, been ashamed of his profession, or (except for its dulness) of any single line from his pen, grave as they are, are, I hope, not proven. "To stoop to flatter" any class is a novel accusation brought against my writings; and as for my scheme "to pay court to the non-literary class by disparaging my literary fellow-labourers," it is a design which would exhibit a degree not only of baseness but of folly upon my part of which, I trust, I am not capable. The editor of the *Examiner* may perhaps occasionally write, like other authors, in a hurry, and not be aware of the conclusions to which some of his sentences may lead. If I stoop to flatter anybody's prejudices for some interested motives of my own, I am no more nor less than a rogue and a cheat; which deductions from the *Examiner's* premisses I will not stoop to contradict, because the premisses themselves are simply absurd.

I deny that the considerable body of our countrymen described by the *Examiner* as the "non-literary class" has the least gratification in witnessing the degradation or disparagement of literary men. Why accuse the "non-literary class" of being so ungrateful? If the writings of an author give the reader pleasure or profit, surely the latter will have a favourable opinion of the person who benefits him. What intelligent man, of whatsoever political views, would not receive with respect and welcome that writer of the *Examiner* of whom your paper once said that "he made all England laugh and think"? Who would deny to that brilliant wit, that polished satirist, his just tribute of respect and admiration? Does any man who has written a book worth reading—any poet, historian, novelist, man of science—lose



reputation by his character for genius or for learning? Does he not, on the contrary, get friends, sympathy, applause—money, perhaps?—all good and pleasant things in themselves, and not ungenerously awarded as they are honestly won. That generous faith in men of letters, that kindly regard in which the whole reading nation holds them, appear to me to be so clearly shown in our country every day, that to question them would be absurd, as, permit me to say for my part, it would be ungrateful. What is it that fills mechanics' institutes in the great provincial towns when literary men are invited to attend their festivals? Has not every literary man of mark his friends and his circle, his hundreds or his tens of thousands of readers? And has not everyone had from these constant and affecting testimonials of the esteem in which they hold him? It is of course one writer's lot, from the nature of his subject or of his genius, to command the sympathies or awaken the curiosity of many more readers than shall choose to listen to another author; but surely all get their hearing. The literary profession is not held in disrepute; nobody wants to disparage it, no man loses his social rank, whatever it may be, by practising it. On the contrary; the pen gives a place in the world to men who had none before, a fair place, fairly achieved by their genius, as any other degree of eminence is by any other kind of merit. Literary men need not, as it seems to me, be in the least querulous about their position any more, or want the pity of anybody. The money-prizes which the chief among them get are not so high as those which fall to men of other callings—to bishops, or to judges, or to opera-singers and actors, nor have they received stars and garters as yet, or peerages and governorships of islands, such as



fall to the lot of military officers. The rewards of the profession are not to be measured by the money standard, for one man may spend a life of learning and labour on a book which does not pay the printer's bill; and another gets a little fortune by a few light volumes. But putting the money out of the question, I believe that the social estimation of the man of letters is as good as it deserves to be, and as good as that of any other professional man.

With respect to the question in debate between you and the *Examiner*, as to the propriety of public rewards and honours to literary men, I don't see why men of letters should not cheerfully coincide with *Mr. Examiner*, in accepting all the honours, places, and prizes which they can get. The amount of such as will be awarded to them will not, we may be pretty sure, impoverish the country much; and if it is the custom of the State to reward by money, or titles of honour, or stars and garters of any sort, individuals who do the country service; and if individuals are gratified by having Sir, or my Lord, appended to their names, or stars and ribbons hooked on to their coats and waistcoats, as men most undoubtedly are, and as their wives, families, and relations are—there can be no reason why men of letters should not have the chance, as well as men of the robe or the sword; or why, if honour and money are good for one profession, they should not be good for another. No man in other callings thinks himself degraded by receiving a reward from his Government; nor surely need the literary man be more squeamish about pensions, and ribbons, and titles, than the ambassador, or general, or judge. Every European State but ours rewards its men of letters; the American Government

gives them their full share of its small patronage; and if Americans, why not Englishmen? If Pitt Crawley is disappointed at not getting a ribbon on retiring from his diplomatic post at Pumpernickel; if General O'Dowd is pleased to be called Sir Hector O'Dowd, K.C.B., and his wife at being denominated my Lady O'Dowd—are literary men to be the only persons exempt from vanity, and is it to be a sin in them to covet honour?

And now with regard to the charge against myself of fostering baneful prejudices against our calling—to which I no more plead guilty than I should think Fielding would have done, if he had been accused of a design to bring the Church into contempt by describing Parson Trulliber—permit me to say, that before you deliver sentence it would be as well to have waited to hear the whole of the argument. Who knows what is coming in the future numbers of the work which has incurred your displeasure and the *Examiner's*, and whether you, in accusing me of prejudice, and the *Examiner* (alas!) of swindling and flattering the public, have not been premature? Time and the hour may solve this mystery, for which the candid reader is referred to “our next.”

That I have a prejudice against running into debt, and drunkenness, and disorderly life, and against quackery and falsehood in my profession, I own; and that I like to have a laugh at those pretenders in it who write confidential news about fashion and politics for provincial *gobemouches*; but I am not aware of feeling any malice in describing this weakness, or of doing anything wrong in exposing the former vices. Have they never existed amongst literary men? Have their talents never been urged as a plea for improvidence, and their very faults adduced as a consequence of their genius?

The only moral that I, as a writer, wished to hint in the descriptions against which you protest was, that it was the duty of a literary man, as well as any other, to practise regularity and sobriety, to love his family, and to pay his tradesmen. Nor is the picture I have drawn "a caricature which I condescend to," any more than it is a wilful and insidious design on my part to flatter "the non-literary class." If it be a caricature, it is the result of a natural perversity of vision, not of an artful desire to mislead; but my attempt was to tell the truth, and I meant to tell it not unkindly. I have seen the bookseller whom Bludyer robbed of his books; I have carried money, and from a noble brother man-of-letters, to someone not unlike Shandon in prison, and have watched the beautiful devotion of his wife in that place. Why are these things not to be described, if they illustrate, as they appear to me to do, that strange and awful struggle of good and wrong which takes place in our hearts and in the world? It may be that I work out my moral ill, or it may possibly be that the critic of the *Examiner* fails in apprehension. My effort as an artist came perfectly within his province as a censor; but when *Mr. Examiner* says of a gentleman that he is "stooping to flatter the public prejudice," which public prejudice does not exist, I submit that he makes a charge which is as absurd as it is unjust, and am thankful that it repels itself.

And instead of accusing the public of persecuting and disparaging us as a class, it seems to me that men of letters had best silently assume that they are as good as any other gentlemen; nor raise piteous controversies upon a question which all people of sense must take as settled. If I sit at your table, I suppose that I am my neighbour's equal, and that he is mine. If I begin

straightway with a protest of "Sir, I am a literary man, but I would have you to know that I am as good as you," which of us is it that questions the dignity of the literary profession—my neighbour who would like to eat his soup in quiet, or the man of letters who commences the argument? And I hope that a comic writer, because he describes one author as improvident, and another as a parasite, may not only be guiltless of a desire to vilify his profession, but may really have its honour at heart. If there are no spendthrifts or parasites among us, the satire becomes unjust; but if such exist, or have existed, they are as good subjects for comedy as men of other callings. I never heard that the Bar felt itself aggrieved because *Punch* chose to describe Mr. Dump's notorious state of insolvency, or that the picture of Stiggins, in "Pickwick," was intended as an insult to all Dissenters; or that all the attorneys in the empire were indignant at the famous history of the firm of "Quirk, Gammon, and Snap." Are we to be passed over because we are faultless, or because we cannot afford to be laughed at? And if every character in a story is to represent a class, not an individual—if every bad figure is to have its obliged contrast a good one, and a balance of vice and virtue is to be struck—novels, I think, would become impossible, as they would be intolerably stupid and unnatural; and there would be a lamentable end of writers and readers of such compositions. Believe me, Sir, to be your very faithful servant,

W. M. THACKERAY.

REFORM CLUB: Jan. 8.

(*Morning Chronicle*, January 12, 1850.)

## MR. THACKERAY IN THE UNITED STATES

*To the Editor of "Fraser's Magazine."*

YOU may remember, my dear Sir, how I prognosticated a warm reception for your Mr. Michael Angelo Titmarsh in New York—how I advised that he should come by a Collins rather than a Cunard liner—how that he must land at New York rather than at Boston—or, at any rate, that he mustn't dare to begin lecturing at the latter city, and bring "cold joints" to the former one. In the last particular he has happily followed my suggestion, and has opened with a warm success in the chief city. The journals have been full of him. On the 19th of November, he commenced his lectures before the Mercantile Library Association (young ardent commercialists), in the spacious New York church belonging to the flock presided over by the Reverend Mr. Chapin; a strong row of ladies—the cream of the capital—and an "unusual number of the distinguished literary and professional celebrities." The critic of the *New York Tribune* is forward to commend his style of delivery as "that of a well-bred gentleman, reading with marked force and propriety to a large circle in the drawing-room." So far, excellent. This witness is a *gentleman* of the press, and is a credit to his order. But there are some others who have whetted the ordinary American appetite of inquisitiveness with astounding intelligence. Sydney Smith excused the national curiosity



as not only venial, but laudable. In 1824, he wrote—“Where men live in woods and forests, as is the case, of course, in remote American settlements, it is the duty of every man to gratify the inhabitants by telling them his name, place, age, office, virtues, crimes, children, fortune, and remarks.” It is not a matter of surprise, therefore, that this percentatorial foible has grown with the national growth.

You cannot help perceiving that the lion in America is public property and confiscate to the common weal. They trim the creature's nails, they cut the hair off his mane and tail (which is distributed or sold to his admirers), and they draw his teeth, which are frequently preserved with much the same care as you keep any memorable grinder whose presence has been agony and departure delight.

Bear-leading is not so much in vogue across the Atlantic as at your home in England; but the lion-leading is infinitely more in fashion.

Some learned man is appointed Androcles to the new arrival. One of the familiars of the press is despatched to attend the latest attraction, and by this reflecting medium the lion is perpetually presented to the popular gaze. The guest's most secret self is exposed by his host. Every action—every word—every gesture is preserved and proclaimed—a sigh—a nod—a groan—a sneeze—a cough—or a wink—is each written down by this recording minister, who blots out nothing. No *tabula rasa* with him. The portrait is limned with the fidelity of Parrhasius, and filled up with the minuteness of the Daguerre process itself. No bloodhound or Bow-Street officer can be keener or more exact on the trail than this irresistible and unavoidable spy. 'Tis in Aus-



tria they calotype criminals: in the far West the public press prints the identity of each notorious visitor to its shores.

In turn, Mr. Dickens, Lord Carlisle, Jenny Lind, and now Mr. Thackeray, have been lionised in America.

“ They go to see, themselves a greater sight than all.”

In providing for a gaping audience, narrators are disposed rather to go beyond reality. Your famous Oriental lecturer at the British and Foreign Institute had a wallet of personal experience, from which Lemuel Gulliver might have helped himself. With such hyperbole one or two of “our own correspondents” of American journals tell Mr. Thackeray more about his habits than he himself was cognisant of. Specially I have selected from the *Sachem* and *Broadway Delineator* (the latter-named newspaper has quite a fabulous circulation) a pleasant history of certain of the peculiarities of your great humourist at which I believe he himself must smile.

Mr. Thackeray’s person, height, breadth, hair, complexion, voice, gesticulation, and manner are, with a fair enough accuracy, described.

Anon, these recorders, upon which we play, softly whisper—

“ One of his most singular habits is that of making rough sketches for caricatures on his finger-nails. The phosphoretic ink he originally used has destroyed the entire nails, so his fingers are now tipped with horn, on which he draws his portraits. The Duke of Marlboro’ (under Queen Anne), General O’Gahagan (under Lord Lake), together with Ibrahim Pasha (at the Turkish Ambassador’s), were thus taken. The celebrated engravings

in the 'Paris Sketch Book,' 'Esmond,' &c., were made from these sketches. He has an insatiable passion for snuff, which he carries loose in his pockets. At a ball at the Duke of Northumberland's, he set a whole party sneezing, in a polka, in so convulsive a manner that they were obliged to break up in confusion. His pockets are all lined with tea-lead, after a fashion introduced by the late Lord Dartmouth.

"Mr. T. has a passion for daguerreotypes, of which he has a collection of many thousands. Most of these he took unobserved from the outer gallery of Saint Paul's. He generally carries his apparatus in one of Sangster's alpaca umbrellas, surmounted with the head of Doctor Syntax. (This umbrella, we believe, remained with the publishers of *Fraser's Magazine*, after the article on the London Exhibitions, in which it was alluded to.) He has been known to collar a beggar boy in the streets, drag him off to the nearest pastrycook's, and exercise his photographic art without ceremony. In London he had a tame laughing hyæna presented to him, on the breaking up of the Tower menagerie, which followed him like a dog, and was much attached to his master, though totally blind from confinement, deaf, and going on three legs and a wooden one. He was always surrounded by pets and domestic animals in his house; two owls live in the ivy-tod of the summer-house in the garden. His back sitting-room has an aviary. Monkeys, dogs, parrots, cats, and guinea-pigs swarm in the chambers. The correspondent of the *Buffalo Revolver*, who stayed three weeks with Mr. Thackeray during the Great Exhibition, gave us these particulars.

"His papers on the 'Greater Petty Chaps' or 'Garden Warbler (*Sylva hortensis*),' 'the Fauvette,' created an immense sensation when Madame Otto Goldschmidt was last in London. The study is at the end of the garden. The outside is richly covered with honeysuckle, jasmine, and Virginian creepers. Here Mr. T. sits in perfect solitude, 'chewing the cud of sweet and bitter fancy.' Being an early riser, he is generally to be found there in the morning, whence he can watch the birds. His daily cos-

tume is a hanging chlamys, or frock-coat, which he closely buttons, to avoid the encumbrance of a waistcoat. Hence the multiplicity of his coat-pockets, whose extreme utility to him during his lecture has been remarked elsewhere. He wears no braces, but his nether garments are sustained by a suspensory belt or bandage of hemp round his loins. Socks or stockings he despises as effeminate, and has been heard to sigh for the days of the *Solea* or *σανδάλιον*. A hair-shirt close to the skin as Dejanira's robe, with a changeable linen front of the finest texture; a mortification, or penance, according to his cynical contempt and yet respect for human vanity, is a part of his ordinary apparel. A gibus hat and a pair of bluchers complete his attire. By a contrivance borrowed from the disguises of pantomimists, he undresses himself in the twinkling of a bedpost; and can slip into bed while an ordinary man is pulling off his coat. He is awaked from his sleep (lying always on his back in a sort of mesmeric trance) by a black servant (Joe's domestic in 'Vanity Fair'), who enters the bedroom at four o'clock precisely every morning, winter or summer, tears down the bed-clothes, and literally saturates his master with a can of cold water drawn from the nearest spring. As he has no whiskers, he never needs to shave, and he is used to clean his teeth with the feather end of the quill with which he writes in bed. (In this free and enlightened country he will find he need not waste his time in cleaning his teeth at all.) With all his excessive simplicity, he is as elaborate in the arrangement of his dress as Count d'Orsay or Mr. Brummel. His toilet occupies him after matin studies till midday. He then sits down to a substantial 'bever,' or luncheon of 'tea, coffee, bread, butter, salmon-shad, liver, black puddings, and sausages.' At the top of this he deposits two glasses of ratafia and three-fourths of a glass of rum-shrub. Immediately after the meal his horses are brought to the door; he starts at once in a mad gallop, or coolly commences a gentle amble, according to the character of the work, fast or slow, that he is engaged upon.

“He pays no visits and, being a solitudinarian, frequents not

even a single club in London. He dresses punctiliously for dinner every day. He is but a sorry eater, and avoids all vegetable diet, as he thinks it dims the animal spirits. Only when engaged on pathetic subjects does he make a hearty meal; for the body macerated by long fasting, he says, cannot unaided contribute the tears he would shed over what he writes. Wine he abhors, as a true Mussulman. Mr. T.'s favourite drink is gin and toast-and-water, or cider and bitters, cream and cayenne.

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“In religion a Parsee (he was born in Calcutta), in morals a Stagyrte, in philosophy an Epicurean; though nothing in his conversation or manners would lead one to surmise that he belonged to either or any of these sects. In politics an unflinching Tory; fond of the Throne, admiring the Court, attached to the peerage, proud of the army and navy; a thick and thin upholder of Church and State, he is for tithes and taxes as in Pitt's time. He wears hair powdered to this day, from his entire reliance on the wisdom of his forefathers. Besides his novels, he is the author of the ‘Vestiges of Creation,’ the ‘Errors of Numismatics,’ ‘Junius's Letters,’ and ‘Ivanhoe.’ The sequel to this last he published three or four years ago. He wrote all Louis Napoleon's works, and Madame H.'s exquisite love letters; and whilst secretary to that prince in confinement at Ham, assisted him in his escape, by knocking down the sentry with a ruler with which he had been ruling accounts. Mr. T. is very fond of boxing, and used to have an occasional set-to with Ben Caunt, the Tipton Slasher, and young Sambo. He fences admirably, and ran the celebrated Bertrand through the lungs twice, at an *assaut d'armes* in Paris. He is an exquisite dancer, he founded Laurent's Casino (was a pupil of Old Grimaldi, surnamed *Iron Legs*), and played Harlequin in ‘Mother Goose’ pantomime once, when Ella, the regular performer, was taken ill and unable to appear.

“He has no voice, ear, or fancy even, for music, and the only instruments he cares to listen to are the Jew's-harp, the bagpipes, and the ‘Indian drum.’

"He is disputatious and loquacious to a degree in company; and at a dinner at the Bishop of Oxford's, the discussion with Mr. Macaulay respecting the death of Mausolus, the husband of Zenobia, occupied the disputants for thirteen hours ere either rose to retire. Mr. Macaulay was found exhausted under the table. He has no acquaintance with modern languages, and his French, which he freely uses throughout his writings, is furnished by the Parisian governess in the Baron de B.'s establishment. In the classics he is superior to either Professor Sedgwick or Blackie (*vide* his 'Colloquies on Strabo,' and the 'Curtian Earthquake'). He was twice senior opt. at Magdalen College, and three times running carried off Barnes's prize for Greek Theses and Cantate," *z. τ. λ.*

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Happily these delicate attentions have not ruffled Mr. Thackeray's good temper and genial appreciation of the high position occupied by literary men in the United States. Let me avow that this position not only reflects credit on the country which awards it, but helps to shed its lustre on the men of letters who become the guests of its hospitality. Mr. Thackeray's last lecture of the series, on the 7th ult., gracefully conceded this in the following tribute:—

"In England it was my custom, after the delivery of these lectures, to point such a moral as seemed to befit the country I lived in, and to protest against an outcry, which some brother authors of mine most imprudently and unjustly raise, when they say that our profession is neglected and its professors held in light esteem. Speaking in this country, I would say that such a complaint could not only not be advanced, but could not be even understood here, where your men of letters take their manly share in public life; whence Everett goes as Minister to Washington, and Irving and Bancroft to represent the republic in the

old country. And if to English authors the English public is, as I believe, kind and just in the main, can any of us say, will any who visit your country not proudly and gratefully own, with what a cordial and generous greeting you receive us? I look round on this great company. I think of my gallant young patrons of the Mercantile Library Association, as whose servant I appear before you, and of the kind hands stretched out to welcome me by men famous in letters, and honoured in our country as in their own, and I thank you and them for a most kindly greeting and a most generous hospitality. At home, and amongst his own people, it scarce becomes an English writer to speak of himself: his public estimation must depend upon his works; his private esteem on his character and his life. But here, among friends newly found, I ask leave to say that I am thankful; and I think with a grateful heart of those I leave behind me at home, who will be proud of the welcome you hold out to me, and will benefit, please God, when my days of work are over, by the kindness which you show to their father."

JOHN SMALL.

(*Fraser's Magazine*, January 1853.)



## GOETHE IN HIS OLD AGE.<sup>1</sup>

LONDON: *April 28, 1855.*

DEAR LEWES,—I wish I had more to tell you regarding Weimar and Goethe. Five-and-twenty years ago, at least a score of young English lads used to live at Weimar for study, or sport, or society: all of which were to be had in the friendly little Saxon capital. The Grand Duke and Duchess received us with the kindest hospitality. The Court was splendid, but yet most pleasant and homely. We were invited in our turns to dinners, balls, and assemblies there. Such young men as had a right appeared in uniforms, diplomatic and military. Some, I remember, invented gorgeous clothing: the kind old Hof-Marschall of those days, Monsieur de Spiegel (who had two of the most lovely daughters eyes ever looked on), being in nowise difficult as to the admission of these young Englishmen. Of the winter nights we used to charter sedan-chairs, in which we were carried through the snow to those pleasant Court entertainments. I for my part had the good luck to purchase Schiller's sword, which formed a part of my Court costume, and still hangs in my study, and puts me in mind of days of youth the most kindly and delightful.

We knew the whole society of the little city, and but that the young ladies, one and all, spoke admirable Eng-

<sup>1</sup> This letter was written by Mr. Thackeray in answer to a request from G. H. Lewes for some account of his recollections of Goethe. It is printed in Lewes's "Life of Goethe," p. 560.

lish, we surely might have learned the very best German. The society met constantly. The ladies of the Court had their evenings. The theatre was open twice or thrice in the week, where we assembled, a large family party. Goethe had retired from the direction, but the great traditions remained still. The theatre was admirably conducted; and besides the excellent Weimar company, famous actors and singers from various parts of Germany performed "Gastrolle"<sup>1</sup> through the winter. In that winter I remember we had Ludwig Devrient in Shylock, "Hamlet," Falstaff, and the "Robbers;" and the beautiful Schröder in "Fidelio."

After three-and-twenty years' absence I passed a couple of summer days in the well-remembered place, and was fortunate enough to find some of the friends of my youth. Madame de Goethe was there, and received me and my daughters with the kindness of old days. We drank tea in the open air at the famous cottage in the Park,<sup>2</sup> which still belongs to the family, and has been so often inhabited by her illustrious father.

In 1831, though he had retired from the world, Goethe would nevertheless very kindly receive strangers. His daughter-in-law's tea-table was always spread for us. We passed hours after hours there, and night after night, with the pleasantest talk and music. We read over endless novels and poems in French, English, and German. My delight in those days was to make caricatures for children. I was touched to find that they were remembered, and some even kept until the present time; and very proud to be told, as a lad, that the great Goethe had looked at some of them.

<sup>1</sup> What in England are called "starring engagements."

<sup>2</sup> The *Gartenhaus*.

He remained in his private apartments, where only a very few privileged persons were admitted; but he liked to know all that was happening, and interested himself about all strangers. Whenever a countenance struck his fancy, there was an artist settled in Weimar who made a portrait of it. Goethe had quite a gallery of heads, in black and white, taken by this painter. His house was all over pictures, drawings, casts, statues, and medals.

Of course I remember very well the perturbation of spirit with which, as a lad of nineteen, I received the long-expected intimation that the Herr Geheimrath would see me on such a morning. This notable audience took place in a little ante-chamber of his private apartments, covered all round with antique casts and bas-reliefs. He was habited in a long grey or drab redingote, with a white neckcloth and a red ribbon in his button-hole. He kept his hands behind his back, just as in Rauch's statuette. His complexion was very bright, clear, and rosy. His eyes extraordinarily dark,<sup>1</sup> piercing and brilliant. I felt quite afraid before them, and recollect comparing them to the eyes of the hero of a certain romance called "Melmoth the Wanderer," which used to alarm us boys thirty years ago; eyes of an individual who had made a bargain with a Certain Person, and at an extreme old age retained these eyes in all their awful splendour. I fancy Goethe must have been still more handsome as an old man than even in the days of his youth. His voice was very rich and sweet. He asked me questions about myself, which I answered as best I could. I recollect I was at first as-

<sup>1</sup> This must have been the effect of the position in which he sat with regard to the light. Goethe's eyes were dark brown, but not very dark.

tonished, and then somewhat relieved, when I found he spoke French with not a good accent.

*Vidi tantum.* I saw him but three times. Once walking in the garden of his house in the *Frauenplan*; once going to step into his chariot on a sunshiny day, wearing a cap and a cloak with a red collar. He was caressing at the time a beautiful little golden-haired granddaughter, over whose sweet fair face the earth has long since closed too.

Any of us who had books or magazines from England sent them to him, and he examined them eagerly. *Fraser's Magazine* had lately come out, and I remember he was interested in those admirable outline portraits which appeared for awhile in its pages. But there was one, a very ghastly caricature of Mr. Rogers, which, as Madame de Goethe told me, he shut up and put away from him angrily. "They would make me look like that," he said: though in truth I can fancy nothing more serene, majestic, and *healthy*-looking than the grand old Goethe.

Though his sun was setting, the sky round about was calm and bright, and that little Weimar illumined by it. In every one of those kind salons the talk was still of Art and Letters. The theatre, though possessing no very extraordinary actors, was still conducted with a noble intelligence and order. The actors read books, and were men of letters and gentlemen, holding a not unkindly relationship with the *Adel*. At Court the conversation was exceedingly friendly, simple, and polished. The Grand Duchess (the present Grand Duchess Dowager), a lady of very remarkable endowments, would kindly borrow our books from us, lend us her own, and graciously talk to us young men about our literary tastes

and pursuits. In the respect paid by this Court to the Patriarch of letters, there was something ennobling, I think, alike to the subject and sovereign. With a five-and-twenty years' experience since those happy days of which I write, and an acquaintance with an immense variety of human kind, I think I have never seen a society more simple, charitable, courteous, gentlemanlike, than that of the dear little Saxon city where the good Schiller and the great Goethe lived and lie buried.

Very sincerely yours,

W. M. THACKERAY.

## TIMBUCTOO

*To the Editor of "The Snob."*

SIR,—Though your name be "Snob," I trust you will not refuse this tiny "Poem of a Gownsmen," which was unluckily not finished on the day appointed for delivery of the several copies of verses on Timbuctoo. I thought, Sir, it would be a pity that such a poem should be lost to the world; and conceiving "The Snob" to be the most widely circulated periodical in Europe, I have taken the liberty of submitting it for insertion or approbation.

I am, Sir, yours, &c., &c., &c. T.

TIMBUCTOO.<sup>1</sup>

The situation. In Africa (a quarter of the world)  
Men's skins are black, their hair is crisp and  
curl'd;

And somewhere there, unknown to public  
view,

A mighty city lies, called Timbuctoo.

The natural history. There stalks the tiger,—there the lion  
roars 5

Who sometimes eats the luckless blackamoors;

Line 1 and 2. See Guthrie's Geography.

The site of Timbuctoo is doubtful; the Author has neatly expressed this in the Poem, at the same time giving us some slight hints relative to its situation.

Line 5. So Horace—'leonum arida nutrix.'

<sup>1</sup>This parody probably represents Mr. Thackeray's first appearance in print. In the year 1829, when only eighteen years of age, he was chiefly con-



All that he leaves of them the monster throws  
To jackals, vultures, dogs, cats, kites, and  
crows.

His hunger thus the forest monarch gluts,  
And then lies down 'neath trees called cocoa  
nuts. 10

The lion hunt. Quick issue out, with musket, torch, and  
brand,  
The sturdy blackamoors, a dusky band!  
The beast is found,—pop goes the mus-  
ketoons,—  
The lion falls, covered with horrid wounds.

Line 8. Thus Apollo ἐλώρα τεῦχε κύνεσσιν.  
Οἰωνοῖσί τε πᾶσι

Line 5–10. How skilfully introduced are the animal and vegetable productions of Africa! It is worthy to remark the various garments in which the Poet hath clothed the Lion. He is called, 1st, the Lion; 2nd, the Monster (for he is very large); and 3rd, the Forest Monarch, which he undoubtedly is.

Line 11–14. The Author confesses himself under peculiar obligations to Denham's and Clapperton's Travels, as they suggested to him the spirited description contained in these lines.

Line 13. "Pop goes the musketoons." A learned friend suggested "Bang," as a stronger expression; but as African gunpowder is notoriously bad, the Author thought "Pop" the better word.

cerned in starting a short-lived Cambridge undergraduate magazine entitled *The Snob*. He is believed to have been responsible for a considerable proportion of the contents, which are not of any particular merit, but with the exception of this parody of a Cambridge Prize Poem (on the subject, as will be remembered, for which Tennyson gained the Chancellor's Medal), it is not possible to be certain which contributions were from his pen, though there are several epigrammatic verses and some letters full of misspelling and Malapropisms from Dorothea Julia Ramsbottom which are almost unmistakably his.

Their lives at  
home.

At home their lives in pleasure always  
flow,

15

But many have a different lot to know!

Abroad.

They're often caught, and sold as slaves, alas!

Reflections on  
the foregoing.

Thus men from highest joy to sorrow pass.

Yet though thy monarchs and thy nobles boil

Rack and molasses in Jamaica's isle! 20

Desolate Afric! thou art lovely yet!!

One heart yet beats which ne'er shall thee for-  
get.

What though thy maidens are a blackish  
brown,

Does virtue dwell in whiter breasts alone?

Oh no, oh no, oh no, oh no, oh no! 25

It shall not, must not, cannot, e'er be so.

Line 15–18. A concise but affecting description is here given of the domestic habits of the people,—the infamous manner in which they are entrapped and sold as slaves is described,—and the whole ends with an appropriate moral sentiment. The Poem might here finish, but the spirit of the bard penetrates the veil of futurity, and from it cuts off a bright piece for the hitherto unfortunate Africans, as the following beautiful lines amply exemplify.

It may perhaps be remarked that the Author has here “changed his hand;” he answers that it was his intention so to do. Before it was his endeavour to be elegant and concise, it is now his wish to be enthusiastic and magnificent. He trusts the Reader will perceive the aptness with which he hath changed his style: when he narrated facts he was calm, when he enters on prophecy he is fervid.

The enthusiasm which he feels is beautifully expressed in lines 25, 26. He thinks he has very successfully imitated in the last

The day shall come when Albion's self shall  
 feel  
 Stern Afric's wrath, and writhe 'neath Afric's  
 steel.  
 I see her tribes the hill of glory mount,  
 And sell their sugars on their own  
 account; 30  
 While round her throne the prostrate nations  
 come,  
 Sue for her rice, and barter for her rum. 32

six lines the best manner of Mr. Pope, and in lines 19–26 the pathetic elegance of the Author of *Australasia* and *Athens*.

The Author cannot conclude without declaring that his aim in writing this Poem will be fully accomplished, if he can infuse in the breasts of Englishmen a sense of the danger in which they lie. Yes—Africa! If he can awaken one particle of sympathy for thy sorrows, of love for thy land, of admiration for thy virtue, he shall sink into the grave with the proud consciousness that he has raised esteem where before there was contempt, and has kindled the flame of hope on the smouldering ashes of Despair!



## DRAWINGS AND CARICATURES

To a new Fium colored Coat  
Dr. Goldsmith's (Milk Coat)  
To B. Filly



## DR. JOHNSON AND GOLDSMITH

THIS drawing was first published in the *North British Review* of February 1864, in the admirable article on Thackeray by Doctor John Brown. It had been sent to a friend with the following letter:—

“Behold a drawing instead of a letter. I’ve been thinking of writing you a beautiful one ever so long, but etc., etc. And instead of doing my duty this morning, I began this here drawing, and will pay your debt some other day—no, *part* of your debt. I intend to owe the rest, and like to owe it, and think I’m sincerely grateful to you always, my dear good friends. “W. M. T.”

The letter is not dated, but may probably be placed about the time of the “English Humourists.” A slight sketch of the two principal figures has been published in the lecture on Sterne and Goldsmith, in which there are several allusions to the fine clothes which Filby the tailor made for Goldsmith, and often did not get paid for.



## THE HISTORY OF DIONYSIUS DIDDLER<sup>1</sup>

LADIES AND GENTLEMEN,—Many thousand years ago, in the reign of Chrononhotonthologos, King of Brentford, there lived a young gentleman whose history is about to be laid before you.

He was sixty years of age, and his name was Dionysius Diddler; no relation of any other Dionysius, nor, indeed, a Brentfordian by birth; for (though the Diddlers are very numerous in Brentford) this was a young fellow from Patland, which country he quitted at a very early age.

He was by trade a philosopher,—an excellent profession in Brentford, where the people are more ignorant and more easily humbugged than any people on earth;—and no doubt he would have made a pretty fortune by his philosophy, but the rogue longed to be a man of fashion, and spent all his money in buying clothes, and in giving treats to the ladies, of whom he was outrageously fond. Not that they were very partial to *him*, for he was not particularly handsome—especially without his wig and false teeth, both of which, I am sorry to say, this poor Diddler wore.

Well, the consequence of his extravagance was, that, although by his learning he had made himself famous (there was his *Essay on the Tea-Kettle*, his *Remarks on Pumps*, and his celebrated *Closet Cyclopædia*, that everyone has heard of)—one day, after forty years of glory, Diddler found himself turned out of his lodging, without a penny, without his wig, which he had pawned, without even his teeth, which he had pawned too, seeing he had no use for them.

And now befell a series of adventures that you shall all hear; and so take warning, ye dashing blades of the town, by the awful fate of DIONYSIUS.

<sup>1</sup> First published in the *Autographic Mirror*, 1864. The Drawings were made about 1838.



This is Dionysius Diddler! young, innocent, and with a fine head of hair, —when he was a student in the University of Ballybunion.—That is Ballybunion University, in the hedge.



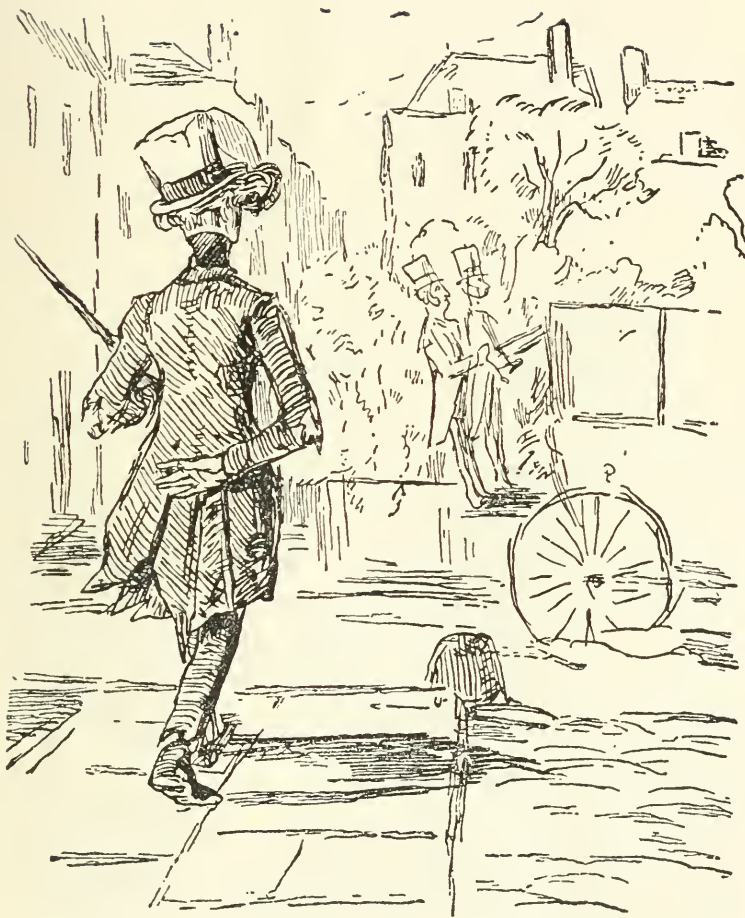
Here he is, after forty years of fame, and he thinks upon dear Ballybunion. "I'm femous," says he, "all the world over: but what's the use of riputetion? Look at me with all me luggage at the end of me stick—all me money in me left-hand breeches pocket—and it's oh! but I'd give all me celebrity for a bowl of butther-milk and potaties."



He goes to call on Mr. Shortman, the publisher of the "Closet Cyclopædia," and, sure an ouns! Mr. Shortman gives him three sovereigns and three five-pound notes.



The first thing he does is to take his wig out of pawn.



“And now,” says he, “I’ll go take a sthroll to the Wist Ind, and call on me frind, Sir Hinry Pelham.”

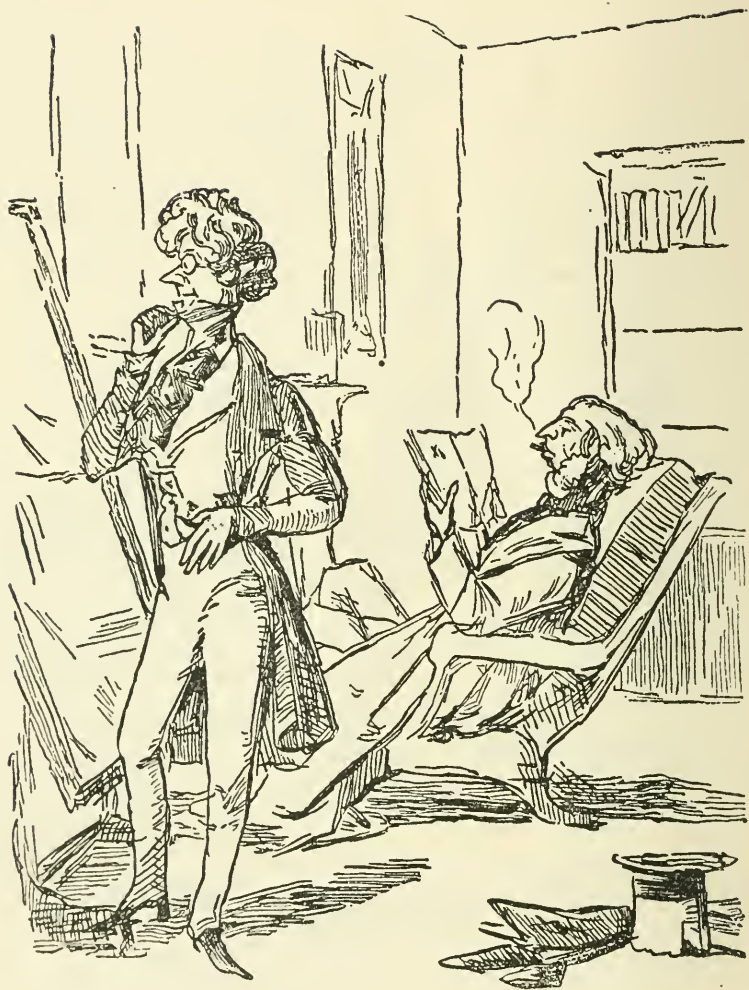




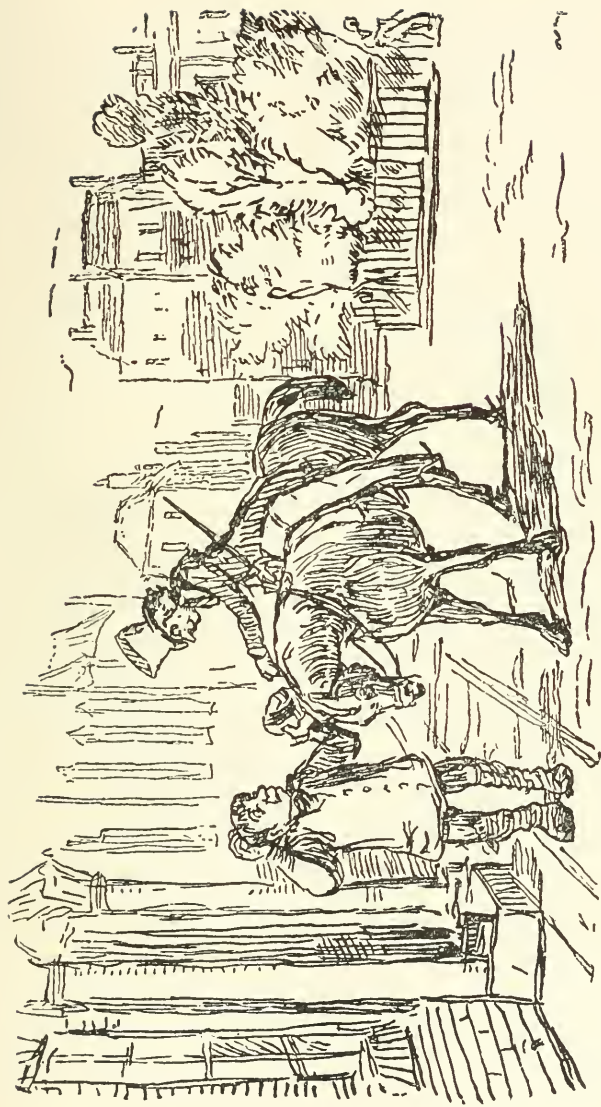
He pays a visit to Sir Henry Pelham.



"Fait!" says Diddler, "the what-d'ye-call-'ems fit me like a glove."



“And upon me honour and consience, now I’m dthressed, but  
I look intirely ginteel.”



In Pelham's coat, hat, boots, and pantaloons,  
Forth issues Diddler from the Baronet's house,  
In famed Red Lion's fashionable square.  
And was it strange that Hodge, Sir Henry's groom,  
Mistook the dandy Doctor for his master?  
And while he for his foot the stirrup held,

Said, reverently, "Master, will you mount?"  
This Dionysius did, and rode away,—  
But fear then seized upon the soul of Hodge.  
Says he, "*That gentleman cannot be my master,  
For, as he rode away, he gave me silence,  
And my dear master never gives me nothen.*"



## AUTHORS' MISERIES

No. I.



Perhaps you flatter yourself that you have made an impression on Miss Flannigan (at Worthing), and you find her asleep over your favourite number.





As you are conducting Lady Gotobed to her carriage from Lady High-jink's "noble party," and fancying yourself a man of fashion, you hear the servants in the hall saying one to another, "That's him—that's Poonch!"



Having corresponded with Miss Rudge, the gifted poetess (authoress of "Floranthé," "The Lovelock of Montrose," "Moans of the Heart-strings," &c.), and exchanged portraits and your own poems with her, you meet at last.

You are disappointed in her appearance, and find her about forty years older than her picture; perhaps you, too, have grown rather fat and seedy since yours was taken in the year 1817.



As you are labouring on your great work (in a style, let us add, equal to the subject), Lady Anna Maria Tomnoddy's compliments arrive, and she requests you will cast your eye over the accompanying manuscript in six volumes, "The Mysteries of Mayfair," correct the errors, if any, and find a publisher for the same.

N.B.—You have in your bookcase Captain Bangles's "Buffaloes and Banyan Trees," in MS.; the Rev. Mr. Growl's "Sermons to a Congregation at Swansea," ditto, ditto; Miss Pininy's "Wildflower Coronet, a Wreath of Village Poesy"; and Mr. Clapperton's six manuscript tragedies; of all of which you are requested to give your opinion.





The printer's boy is sitting in the hall; the editor has written to say that your last contributions are not up to the mark, and that you must be more funny, if you please. Mr. Snip, the tailor, has called again that morning; you have a splitting headache, from a transaction over-night, and as you are writing an exceedingly light and humorous article, your dear Anna Maria wishes to know how you *dare* dine at Greenwich, and with whom you dined?

I suppose she found the bill in your coat-pocket. How changed Anna Maria is from what she was when you married her! and how uncommonly ill-tempered she has grown!



*Old Gentleman. Miss Wiggets. Two Authors.*

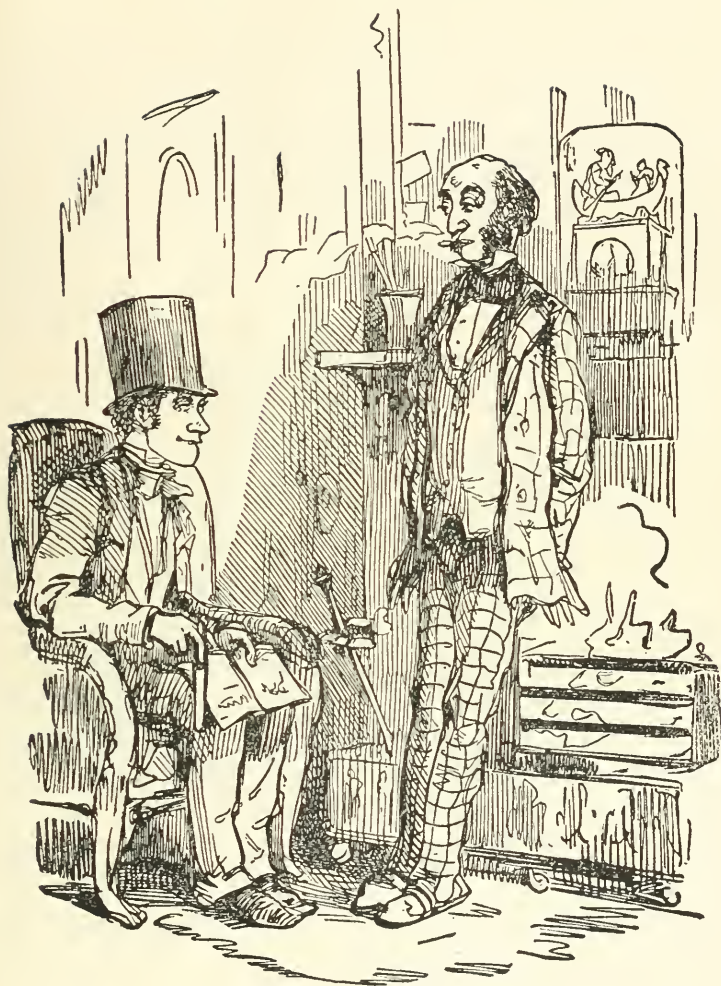
*Old Gentleman.* "I am sorry to see you occupied, my dear Miss Wiggets, with that trivial paper *Punch*. A railway is not a place, in my opinion, for jokes. I never joke—never."

*Miss W.* "So I should think, sir."

*Old Gentleman.* "And besides, are you aware who are the conductors of that paper, and that they are Chartists, Deists, Atheists, Anarchists, and Socialists to a man? I have it from the best authority, that they meet together once a week in a tavern in Saint Giles's, where they concoct their infamous print. The chief part of their income is derived from threatening letters which they send to the nobility and gentry. The principal writer is a returned convict. Two have been tried at the Old Bailey; and their artist—as for their artist . . ."

*Guard.* "Swin-dun! Sta-tion!"

*[Exeunt two Authors.]*



*Mr. Tims and a Good-natured Friend.*

*G.-N. F.* "Have you read the 'Macadamiser,' Tims?"

*T.* "Hem! no. *Do* people read the 'Macadamiser'?"

*G.-N. F.* "He, he! I say, Tims, there's a most unjustifiable attack upon you in it. Look here." (*He kindly takes out the "Macadamiser."*)

*T. (reads)* "'This person is before us again. He is ignorant, vulgar, and a cockney. He is one of that most contemptible race of men, a professional buffoon. He is,' &c. &c. (*Tims reads ad libitum.*) Thank you, my dear fellow; it was uncommonly good-natured of you to bring the critique."



ONE "WHO CAN MINISTER TO A MIND  
DISEASED"



"You seem in low spirits, Jem; you really should go into society."

## A TEA-TABLE TRAGEDY



*Miss Potts.* "Married her uncle's black footman! as I'm a sinful woman."

*Mrs. Totts.* "No?"

*Mrs. Watts.* "Oh!"

*Miss Watts.* "Law!!"

## HALF AN HOUR BEFORE DINNER



*Niminy and Piminy staring at the Ladies seated in a circle  
in the drawing-room.*

*Niminy.* "That's a fain woman in yallah."

*Piminy.* "Hm!—pooty well."

## THE HEAVIES



*Captain Rag dictating to Cornet Famish.*

*Rag.* "Our Wedgment is awdrd abwawd."

*Famish.* "Ordered abroad!"

*Rag.* "And I cannot leave my deawest Anna Mawia."

*Famish.* "I cannot leave my dear Miss Baker."

*Rag.* "Without a stwuggle."

*Famish.* "Without a . . . hang it! I say, Rag!"

*Rag.* "Whawt?"

*Famish.* "How d'ye spell struggle—with one g or two?"

*Rag.* "O—demmy—twy *thwee* g's, Famish my boy."



A SCENE IN SAINT JAMES'S PARK.

## LITERATURE AT A STAND



"I say, Jim, vich do you give the prufferance? Eugene Shue  
or Halexander Dumas?"







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